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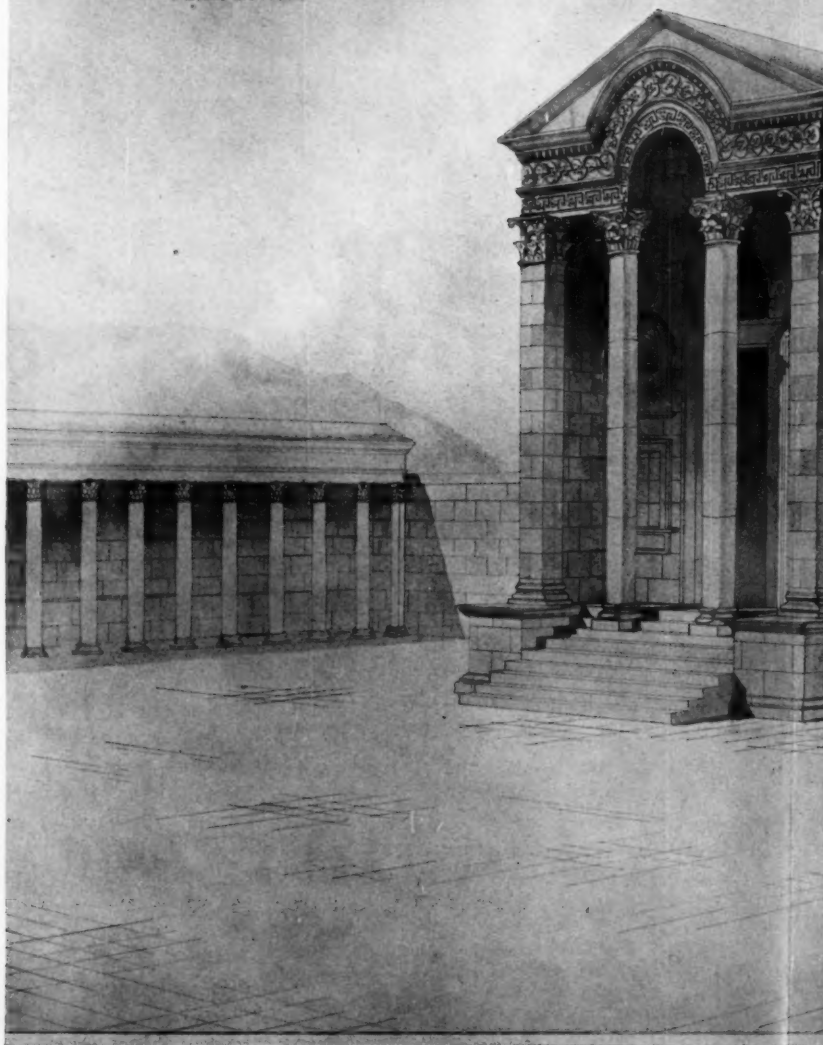
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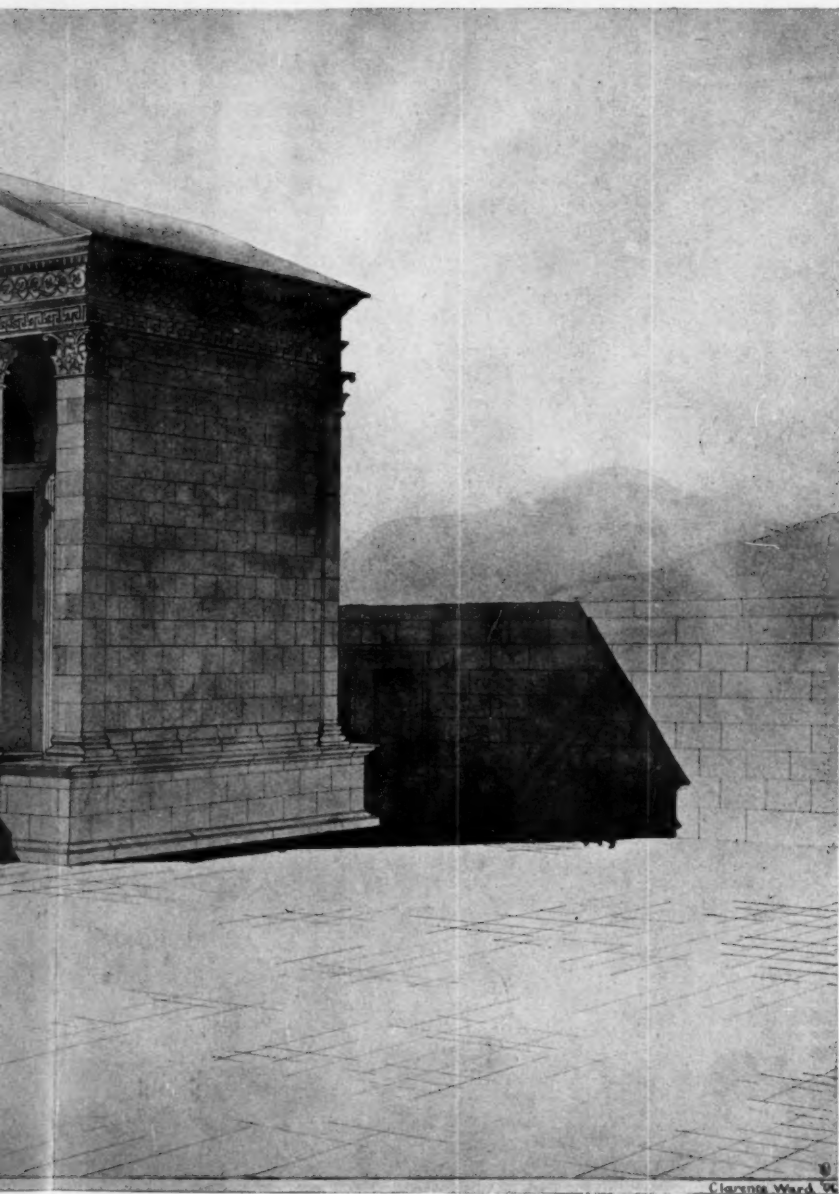
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TEMPLE
AT
MUSHENNEF.
PERSPECTIVE.



TEMPLE AT MUSHENNEF



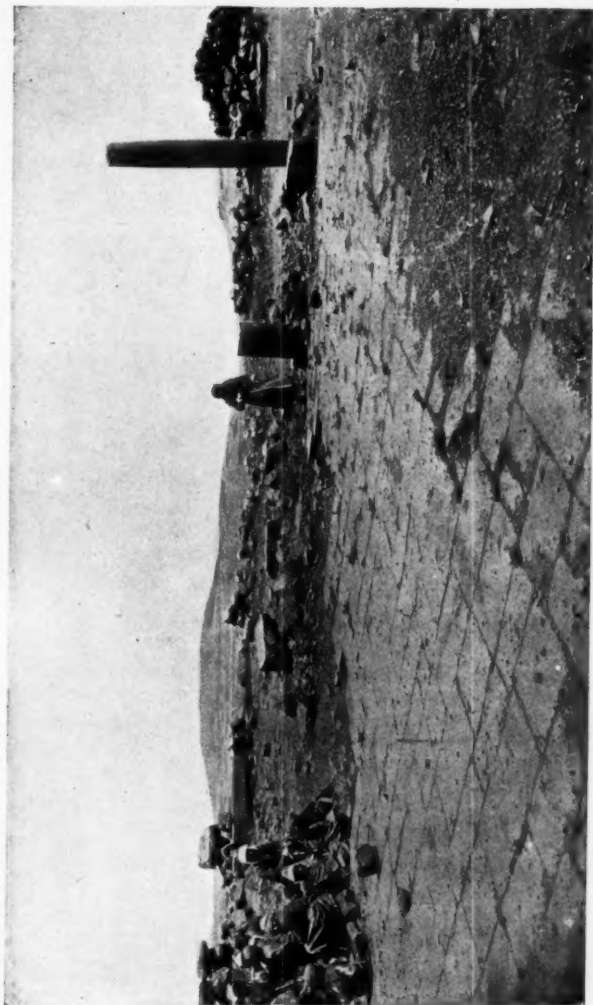
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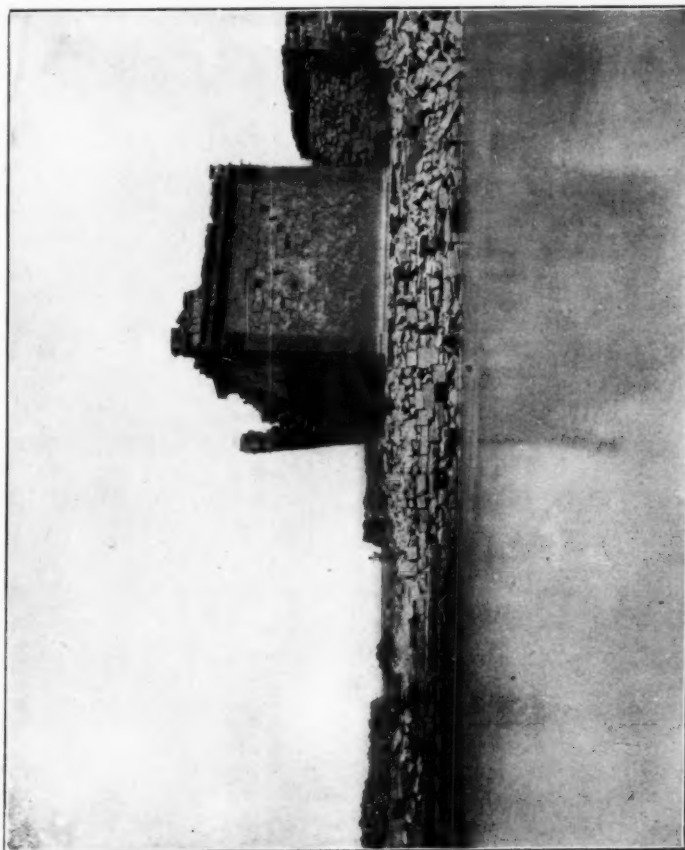


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WALL, COLUMN, AND PAVEMENT OF TEMENOS AT MUSHENNEF. VIEW TOWARD NORTHEAST

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TEMPLE AT MUSHENNEF, FROM WEST, ACROSS RESERVOIR

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THE TEMPLE AT MUSHENNEF, HAURÂN, SYRIA

[PLATES I-IV]

THROUGH the kindness of Professor Howard Crosby Butler, who has lent me his notes and photographs, taken on the American Archaeological Expedition to Syria in 1900, I have been able to make a restoration of the temple found at Mushennef.¹

The site of Mushennef, which is that of ancient Nela (Waddington, *Inscriptions de la Syrie*, note on No. 2211), seems to have been an early place of worship, and there still remain the ruins of a temple surrounded by a paved court and its enclosing wall. On what appears to have been the lintel of a gateway in the north side of this wall, is an inscription of the time of Agrippa I (Waddington, *op. cit.*, No. 2211), which would lead us to believe that this wall enclosed a temple or shrine of Zeus as early as the first half of the first century. Another inscription near this, however, is of the time of Marcus Aurelius Antoninus, and it is possible that the wall may have been rebuilt during that Emperor's reign (Waddington, *op. cit.* No. 2212). The architectural details of the temple also seem to point to a period about the time of this last inscription, *i.e.* 171 A.D., and the style of the monument seems a little later than that of the temple at 'Atil, which is dated 151 A.D. These facts have been deduced from the material gathered by Professor William K. Prentice, another member of the expedition.²

¹ For the photographs from which the greater part of the restoration has been made, see Butler, *Publications of an American Archaeological Expedition to Syria*; Part II, *Architecture in Northern Central Syria and the Djebel Haurân*, pp. 347-351. PLATES III and IV, and Figs. 2 and 3, are reproduced from this work by the kind permission of Professor Butler and The Century Company.

² *Publications of an American Archaeological Expedition to Syria*; Part III, *Inscriptions*, Nos. 380, 380 a, 381.

A considerable portion of the superstructure of the temple is still standing, and it is from photographs of these parts, and from measurements taken on the spot, that the restorations here presented were made. The plan is distyle *in antis* (Fig. 1),

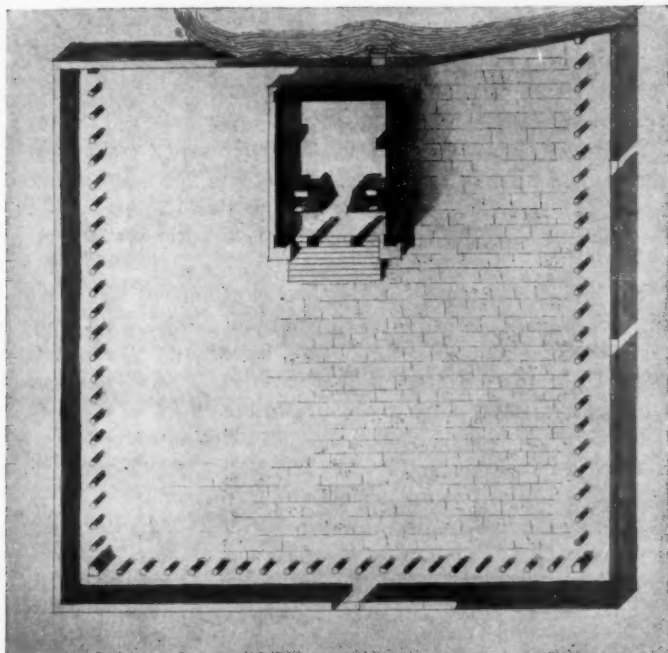


FIGURE 1.—PLAN OF THE TEMENOS.

though at some time the front wall of the cella has been removed, and portions of it, together with fragments from other parts of the ruins, have been built into the spaces between the columns and antae. The cella was apparently crossed by a transverse arch, for portions of the piers still remain on the interior of the two side walls. The temple stands on a podium, 13.45 m. by 9.60 m. square, and is approached by a flight of steps which are still *in situ*, an unusual thing in Syrian temple ruins. The base of the podium is buried by débris so that its

mouldings cannot be certainly known, but the cap is still visible, and consists of a cyma recta above a quarter round with its two fillets. Both of the columns are standing to about one third of their original height, and their plinth blocks rest on the second step from the top. Their base is of the ordinary Attic type with a scotia between two torus mouldings. The lower portions of



FIGURE 2. — PILASTER-CAP, ARCHITRAVE, AND FRIEZE OF SOUTHWEST ANGLE OF TEMPLE.

their capitals, consisting of two rows of acanthus leaves, have been built into the rough east wall above what remains of the columns, and would seem to indicate that these columns were of the Corinthian order; but the upper part of one, found lying near by, consisted of a pair of small Ionic scrolls with an egg

and dart echinus, thus proving them to have been of the Composite type.

Three of the angle pilasters are also *in situ*, and their height is 7.63 m. from the podium to the top of their caps. These caps are fine examples of the Corinthian style (Fig. 2) with rather salient angles, as the perspective shows (PLATE I). Their bases have a low plinth block surmounted by a scotia between two torus mouldings. These mouldings are beautifully carved in a manner characteristic only of a few Syrian bases. (*E.g.* Temples of Zeus and of Helios [?] at Kanawât.) The lower torus is carved with the guilloche, the scotia with perpendicular reeds in groups of three, and the small torus with bay leaves.

The architrave and the frieze, with its egg and dart bed-mould for the cornice, are still standing on parts of the walls, and have the forms and proportions shown in the elevation of the façade (PLATE II). No part of a broken or arcuated architrave between the two columns was found, but from the wide intercolumniation and the fact that this form of architrave was common in the Roman architecture of Syria (Serâyâ at Kanawât, remains of Propylaea at Damascus, South Temple at 'Atil), it has been assumed in the drawing. The architrave is two-stepped, and is carved with a meander with flowers and rosettes, probably of different patterns, in the alternate spaces. Its cymatium is carved with a band of egg and dart and a running foliate design. The frieze consists of a rinceau of acanthus crowned by an unusually heavy egg and dart moulding. Above the frieze, the cyma recta and slant of the roof are conjectural though there is evidence for both of them from ruins at other places in Syria. The roof of the so-called North Temple at 'Atil was of gable form, built on transverse arches. There are three special arguments to support the conjecture of the cymatium cornice. First: In none of the ruins in the Haurân, outside of Bosra, are there any remains of the Corinthian cornice with consols; but in all of them there are abundant remains of a rather salient cyma recta of such large scale that it could hardly have been anything but a cornice. Second: Buildings of this size were undoubtedly roofed with stone, and roofing slabs are found both at 'Atil and Mushennef with their ends carved in the form of a cyma recta. Third: In

the front wall of a Roman basilica at Shaḡḡā, a niche, which may be taken to represent the façade of a temple, has both an arcuated architrave and a cymatium cornice.¹

Still more was assumed in drawing the front wall of the cella. Among the fragments in the present rough wall (Fig. 3) are



FIGURE 3.—MODERN WALL COMPOSED OF ANCIENT FRAGMENTS, BETWEEN ANTAE AND COLUMNS OF TEMPLE.

parts of a lintel, ornamented with a grapevine, which from its size and form seems to have been the lintel of the main doorway, and has been used as such. A large broken consol is also present, and may have been one of a pair on either side of the door, though this has not been shown in the drawing. At 'Atil, a curved niche above a rectangular one was found on either side

¹ De Vogüé, *Syria Centrale: Architecture Civile et Religieuse*, Pl. 15; Butler, *op. cit.* pp. 366, 367.

of the central entrance,¹ and in this rough wall at Mushennef is an ornamental lintel, which from its size and style of ornament—a meander, like that of the architrave—would seem to have been the top of one of these rectangular niches. As for the curved niche, no parts remain, and it has been entirely assumed from examples at the North Temple at 'Atil and elsewhere. The arch over the doorway is a common expedient in Syria, both for admitting light and for discharging the pressure from the flat lintel, and therefore this feature has been included.²

The peribolos of the temple (PLATE III) is paved with flat stones of various sizes, smoothly cut and squared, and is surrounded by a colonnade and a temenos wall except behind the temple, where the colonnade is omitted (PLATE I). One column is still standing to the height of the necking, and shows a considerable entasis. Near it lies its capital of the Corinthian order, while in the rough front wall of the temple itself is a piece of an architrave which, from its rougher workmanship, and its inscription of the time of Alexander Severus (222–235 A.D.),³ would seem to have been part of the architrave of this colonnade, which is thus shown to have been of later date than the temple. Portions of the temenos wall are also *in situ*, and are of cut stones smoothed on all their faces, except in some of the lower stages along the shore of the little reservoir (*birkeh*) behind the temple, where there are some rusticated blocks (PLATE IV). This may be due to the fact that the wall was first built under Agrippa I, and then rebuilt at a later date, as stated earlier in this article.

The whole temple is built of black basalt in blocks of various sizes, and often of different heights, but finely cut and laid without mortar. All the ornaments are beautifully carved, and the mouldings are well defined. Altogether it is a very good example of the architecture of the Roman period in Syria during the second century of our era.

CLARENCE WARD.

PRINCETON UNIVERSITY.

¹ Butler, *op. cit.* p. 346.

² *E.g.* Kaşiriyeh at Şakka, De Vogüé, *op. cit.* Pl. 9; Butler, *op. cit.* p. 371, and the Praetorium at Mousmyeh, G. Rey, *Voyage dans le Haouran*, Pl. 3.

³ Prentice, *op. cit.* No. 382.

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WHITE LECYTHUS, ATHENS, MUSEUM, No. 1822.

THE TECHNICAL HISTORY OF WHITE LECYTHI

[PLATE V]

THERE is need of a scientific classification of white lecythi by shape, ornament, technique, and historical sequence of style. M. Pottier, in his *Étude sur les lécythes blanches attiques*, pp. 91 ff., especially p. 103, and Professor Furtwängler, in his *Beschreibung der Vasensammlung im Antiquarium zu Berlin*, have attempted the task; but the material at Athens, at the time of his writing, was inadequate for the one,¹ and the other based his very careful study on the limited collection in Berlin. M. Pottier remarks truly (p. 4) that Athens is the only place where a detailed study can be made. Many finds in Greece and many special articles have paved the way for a comprehensive survey.²

The essential distinction to be made in such classification is between lecythi with designs in glaze paint and those in dull (*mat*) colors.³ The latter alone deserve the name of polychrome lecythi, though both classes are Attic.⁴ In the former class one must distinguish those vases with black glaze from those, more numerous and later, with a yellowish wash color. It was to the use of this wash that the first success of the white lecythi was due, and it led the way to the polychrome style with dull colors. These "golden glaze" lecythi, recently found

¹ *E.g.*, the "golden glaze" class has largely increased even since Mr. Bosanquet wrote of them, *J.H.S.* 1890, p. 180.

² Bibliography in Pottier, pp. 3 f. See also the works cited in this article.

³ The failure to make this a primal distinction is the cause of much useless description in catalogues; *e.g.* British Museum, No. D 51, is said to have brown outlines, but brown wash for the hair; whence one might suppose the former was in dull paint, the other in glaze. Both are in wash of the glaze. Again, in the account of No. D 57 the opposite blunder is made, — the outline is called brown glaze, the hair simple brown, though both are exactly the same, — wash color.

⁴ Formerly only the lecythi with dull colors were called Attic. Pottier, p. 4.

in large numbers, deserve notice in a separate class because they bridge over the period (ca. 470-440 B.C.) between the severe red-figured vases and the later free style.

The matter of chronological sequence is also an important question that has not been adequately treated. Some lecythi are still loosely assigned to the fourth century B.C., as many red-figured vases used to be, whereas there is strong reason for believing that practically all the white lecythi belong to the fifth.¹ I have important evidence on this point in the case of a lecythus found on the island of Rhenea.² Apart from such external proof as fixes the date of the lecythus from Rhenea, internal proof is derived from the comparative study of artistic style in the last half of the fifth century; whereby Professor Furtwängler (*Griech. Vasenmalerei*, p. 39) was led to date the Meidias vase about 430 B.C., instead of in the fourth century.³

It may be safely asserted that the dates generally assigned are from a score of years to a half century too late. However, as each style was invented, the old did not die out. The quality deteriorated; the class continued for a long time. A poor lecythus, made for the trade, cannot be dated accurately, since cheap productions of an older type long remained beside the newer styles.

The importance of the ornament (the form of the palmettes on the shoulder and the meander) and shape, as well as that of the technique, has not been recognized sufficiently.⁴ Rarely in Greek art does one find more experiment in detail than in the development of the lecythi, though they have been thought of as simple, conventional products by those who have seen only a few late and poor specimens in dull colors. These details alone

¹ See Pottier, p. 2, for the earlier view.

² Cf. *infra*, p. 32, Group C.

³ The analogies with sculpture, and sequence within the classes, are as useful for the chronology of the lecythi, as they have proved for that of the red-figured vases. Cf. *infra*, p. 35 n. 6.

⁴ The various publications have not been of much aid to me in the matter of ornament, since their general descriptions are as vague as their accounts of the kind of color. Cf. *supra*, p. 7 n. 3. Only a study of the originals could assure me of the proper classification. My examples are almost entirely confined to the vases I have seen. It was by the kind permission of the American School at Athens that I was enabled to study the lecythi in the European museums during my year as Fellow of the School.

give a clue to the course of development in technique, and enable us to understand the historical relation of the groups. The size of a vase determines its ornament.

To understand the evolution of the white lecythi, we must study briefly the formation of a canonical shape and ornamentation in the black-figured class on red or white ground, and in the red-figured class.

I. CLASSES PRECEDING WHITE LECYTHI PROPER

A. *Black-figured Lecythi with Red or White Ground.* — The general shape of early white lecythi — those with added white, etc., *infra*, p. 17 f. — had already been evolved in the severe red-figured class, *e.g.* No. 12394;¹ but certain traditional forms of the black-figured style still persisted, especially on small vases of poor workmanship. A favorite shape for the body on black-figured lecythi with red ground is a more or less truncated cone (not a cylinder, as later), with a thin plaque for the foot; *e.g.* Nos. 1143, 1145. The lip is also low and spreading. This shape is carried over to the vases with black outline on white ground, but in a modified form; *i.e.* the body is longer in proportion to the greatest diameter, so that the angle of diminution is smaller than before.² This elongated shape has several varieties, according as the angle is more or less great. With this occurs the common early form of the foot with an indentation at half the height of the side, not near the upper edge, as later. The small white lecythi with wash outlines continue this shape and foot for at least half a century, *e.g.* Nos. 2025, 2030, just as the small red-figured ones preserve the shape and ornament of the black-figured style, while the larger ones introduce such novelties as the meander and cross in place of the continuous meander (No. 1695). This elongated class has the black varnish reaching half way up the body, leaving a comparatively small space for the design. It also employs reserved³ or red bands on the glaze below the

¹ Where simple numbers of vases are given, they refer to those in the National Museum at Athens.

² *E.g.* Nos. 1984, 1988, 1142, 1136, 12481 (the last two on white ground).

³ *I.e.* a narrow band is left unpainted around the vase so that the red clay appears. The effect is the same as when red bands are painted over the glaze.

design (No. 12749). Both peculiarities are borrowed by the later lecythi with black outlines, *e.g.* Nos. 1984, 1988 (the latter with a red line). Other black-figured lecythi, though approaching the later shape, show rather heavy proportions and a convex outline of the body (No. 1124), and have their successors in the lecythi with added white (No. 12771). The *lip*, in some instances (*e.g.* Nos. 1136, 1141), has a tulip form which recurs chiefly in very late white lecythi. The *neck* is usually undecorated, but rarely has perpendicular rays (No. 12776, black-figured on red ground), or ivy (No. 1129, white ground on neck and shoulder as well as on body). The small lecythi have both neck and handle unpainted. The transition between neck and shoulder is usually without prominent division.

Before the uniformity of the later meander pattern was attained, there was much tentative experimenting; either nothing was used (No. 1143), or a checker (No. 12841),¹ or an ivy band (No. 12533), which degenerates into dots (No. 1158), or dots with connecting lines in zig-zag (No. 514), or denticulation (No. 513). A running meander was, however, the commonest form till the appearance of the class with added white, though a checker appears in the outline lecythus, No. 1972. Experiments were also made in putting the meander on white ground.²

White was variously employed, foreshadowing the class with added white, as for the flesh of women (No. 1638, red-figured lecythus earlier than 440 B.C.). This was an adaptation of the black-figured style. As on other red-figured vases, white is at times used for the hair of old men (Nos. 1301, 1641), and for various objects, as, for example, a ship's beak (No. 12769). White was also employed as a ground for the neck and shoulder, while the body remained red (Nos. 1142, 1135), or for the neck, shoulder, and body together (Nos. 12481, 1129). The later use of white for the shoulder and body alone is very rare in earlier times, but is found on Nos. 12798 and 1973, which seem to be rather late in date. The class with added white was the first to have a white shoulder regularly, while before

¹ Also in hybrid varieties combined with the net pattern, as on the red-figured lecythus, No. 1194.

² Nos. 1501, 1276, 1278 (small red-figured lecythi), 543 (black-figured).

its appearance a red-figured shoulder was in vogue combined with a white body. In the same way three palmettes became canonical for the shoulder in place of five, or a lotus pattern.

The typical ornament on the *shoulder* for larger vases is five palmettes (sometimes four, six, or seven, as Würzburg, No. 3756), which was continued in the group with black outline (No. 1972); for smaller ones, a double row of lines, the lower one of which is a degeneration of the lotus-bud pattern. These latter occur separately (No. 1136), or joined by intertwining lines (Nos. 12769, 1143). This lotus pattern is also found on the later lecythi with black outline. As the later canonical shape seems derived from red-figured lecythi, so the design with three palmettes on the shoulder apparently has the same origin, though the special form of the volute connecting the palmettes, and various details, were the invention of the potters of the white lecythi.¹ Still one severe red-figured lecythus (No. 12893) shows a form very similar to that of the later ones. White lecythi with black outlines, however, employ the forms and ornament of the black-figured, as well as those of the red-figured style. Various peculiarities, such as the spreading form of the connecting lines about the palmettes seen in a later group with wash design (*infra*, p. 21), are found in the earlier style. Again the palmettes on the body of the vase limiting the design are common to both these early lecythi (Nos. 102, 12769, 1988) and those with black outlines. Above the palmette the egg pattern comes at the juncture of neck and shoulder in the better examples, but the usage is not fixed till the appearance of the class with added white; earlier, a row of lines commonly takes its place, as is the case also in the later small white lecythi.

One group, with black-figured designs on white ground,² shows an attempt to elevate the lecythi above the vulgar products of the day, even as in the later class with added white. This is, perhaps, due to competition with the new red-

¹ The earlier palmettes were placed vertically, and hence five were needed to fill the space around the shoulder. Later they were set horizontally, and, with the use of the flower, easily filled the space. Still later, in the canonical form, volutes were substituted for the flower.

² Discussed by Miss Sellars in *J.H.S.* 1893, pp. 1 ff. pls. 1-3.

figured lecythi, which still kept the high level of the other vases of this technique, and were successful by their fine shapes as well as by their elegant ornament.¹ That this group belongs to the first quarter of the fifth century is clear from the style of the figures: as Circe (No. 1133), the Discobolus (No. 12533), the satyrs (No. 1129), which remind one of analogous sculptures of this date. The shoulder has five palmettes, but the pattern combining the meander and cross is borrowed from the red-figured lecythi (No. 1132), though at times there are only dots (No. 1130). The foot sometimes has the earlier form (No. 1133), or the later (No. 1130), or is concave (No. 1132). Added white is irregularly used for women's flesh; for while Circe is black on No. 1137, the siren on No. 1130 is white.

B. *Red-figured Lecythi*.—These need not delay us long, since we have already treated of some of their peculiarities in connection with the black-figured group. In one respect, however, they are of great importance in the history of the white lecythi, for the best examples show the canonical shape: a convex lip, marked division of neck and shoulder, well-proportioned cylindrical body curving abruptly to a foot, with a notch close to the upper edge. The decoration with three palmettes and a flower, usual in the red-figured style, also occurs sporadically later. The smaller and poorer specimens retain the shapes and ornaments of the earlier classes. The general technique is that of other red-figured vases.

Summing up, the earlier periods are times of experiment in form and ornament, while the later ones exhibit equal irregularities in technique and polychromy. The canonical shape occurs already in the red-figured class, and the later ornament is worked out in detail in various earlier examples, but is not consistently accepted. There is the same distinction that is found later between large and small vases, — the former adopt new ideas, the latter cling to the old, *i.e.* the body in the shape of a truncated cone, the red neck and shoulder, the earlier foot, as well as the double lines or lotus buds on the shoulder. In

¹ No doubt it was the success of the red-figured style that made the potters imitate the funeral scenes of the white lecythi in the red-figured technique about the middle of the fifth century. Cf. Weisshäupl in 'Ep.' *Apch.* 1893, pp. 12 ff.

general, these early lecythi represent a comparatively poor grade of work. The exceptions in various series only prove the rule.

II. THE TECHNIQUE OF WHITE LECYTHI

A. *The Meaning of the Outline Style.*—The black-figured style, whether on red or white ground, is based on the contrast of a solid color (black figures) with a uniform background. The red-figured style, on the contrary, is an anomaly. From the draughtsman's standpoint it is an exercise in line drawing; in effect it belongs to the same category as the black-figured style,—solid color (red) for figures, against a background (black) of a different color. The novelty of the outline technique in the lecythi is that the design appears as pure line. In the lecythi with black outlines we have the black and white technique; later, different colors are used for the lines.

In vase painting of the black-figured style, as in other fields of contemporary art, the idea of outline work was not an entire novelty;¹ its importance in the case of white lecythi lay in its use as a standard, its consistent application. The new style is most clearly shown in the lecythi with black outlines, where, as a rule, no accessory color is employed, but only black lines on a white ground. In the application of the principle there is, however, already a compromise. Some vases use solid color for garments² and details while the figures are in outline, others are consistent in limiting themselves throughout to pure line.

The limitation in the use of accessory color corresponds to the simplification of the black- and red-figured styles. There was even more reason for this sobriety in vases painted on red clay than in the case of white lecythi. The warm orange color of the Attic clay, whether for background or figures, was a compensation for the use of only two colors, since

¹ Cf. Pottier in *B.C.H.* 1890, pp. 376 ff. (the origin and development of the white-ground technique). Pure line work is seen both in the incised lines of black-figured vases and in the analogous art of incised bronzes.

² This group, as well as that with added white, shows the tradition of the black-figured style in still clinging to the use of solid black for garments, which the later classes abandon.

the red and the glistening black formed a striking contrast. There was a further reason in the practical purpose of the red-figured vases themselves, which were made for the hard usage of every-day life in the house. The black varnish was lasting, the red and white easily rubbed off. The white lecythi, however, as soon as they were limited to sepulchral use, did not need solidity as their first quality. Yet, in spite of the inferior wear of the white lecythi with black figures (which were made for domestic purposes), they had sufficient artistic charm in their novelty to be popular for some time beside the more usual red-figured technique. It was different with a simple black line on white ground. These pure outline lecythi looked thin, and did not have the warmth of color the Greeks always sought.¹ Hence, the continued experiments with color. First "added white" was tried, — the ground was made cream color, the figures drawn in wash outline, and filled in with clear white. This was a compromise with the older series with solid color; for while the black outline appeared as line, the figure was in solid color. Unfortunately the result had the same fault as the black-figured style — lack of clearness of outline. The lines degenerated because they were to be filled in, and were not compelled to depend on their intrinsic value. The black-figured style with incised detail was better, for there the lines were added later, and stood out on their own merits; in the class with added white they were covered or disturbed by the filling of solid color.

The artistic quality of line work is that of pure drawing in contrast to general decoration. In the latter the eye is led

¹ That this was the reason of difference in technique may be seen in the few vases of other forms where white ground and outline drawing are used; as for example, the cylices of the Euphronian school. On the cylix, Hartwig, *Meisterschalen*, pl. 51, the ephebe's cloak is solid brown. To be sure, experiments were made in the old style, as on the Orpheus cylix (*J.H.S.* IX, pl. 6), where all is outline drawing, but the tendency was toward solid color for garments. In the twin cylices of the Louvre, *Mon. Piot*, II, pls. 5, 6, one has solid color, the other outline. But it must be noted that both the Orpheus and the Louvre vases use warm wash for outlines, the Berlin cylix black. The painters of lecythi fluctuated some time between the consistent copying of the monochrome style of the red-figured vases and the legitimate changes that the new technique required. Hence, their irregular use of color, and even chary use of added white, for example on No. 1972 only for filets.

aside from what there is of line by color and accessories. Nevertheless, the few accessory colors in the class with added white (red and brown chiefly) were not pleasing enough to save the style. The only solution was in using color for the line as well as for the accessories. The new school of the day wished to show their *bravura* in technique, their firmness of hand;¹ but they were not willing to sacrifice color. We have, in fact, the struggle between art and trade. It was fortunate that lecythi became popular at this time as funeral offerings, with the formation of distinctive scenes relating to the dead. The potter was at once released from the necessity of decorating chiefly with a view to solidity, and not artistic charm. He could now adopt the friable white *engobe* in place of the older, firmer, but less pure shade. The earlier black- and red-figured styles continued in use on cheap products for the home, the new became the field for experiment in a purely artistic direction. The sacred purpose only asked uniformity of ground (white), perhaps as a sign of purity or the like. The painter did not, however, immediately divorce the two classes of funeral and household lecythi. The scenes show this in their mixture of subjects. Lasting glaze paint was still used, but diluted till it became a beautiful golden color which had enough charm in itself to restrain the tendency to excessive polychromy. It was this modification of the paint that paved the way for a satisfactory artistic style. When color was given to the line its fineness and flow were accentuated, and with the addition of a simple scheme of accessory color, suitable to the relatively humble position of the lecythi, these vases reached their acme. The moving influence in these, as well as later changes, seems to have come from higher branches of art, and the probable sources have been studied elsewhere.²

¹ The same impulse came over Renaissance painters, who prefer finished outline drawings to the purely decorative work of the mediaeval artists. They also feel the added charm of color in line drawing, as did the Attic vase painters. So the degeneration of the colored drawings of the artists of the lecythi may be paralleled in the Renaissance. The careless but masterly strokes of the designs on the later lecythi remind one of the change from the careful sketches of the early Florentine painters to those of the Bolognese school.

² Cf. Girard, *La Peinture Antique*, pp. 162 ff.; Murray, *White Vases of the British Museum*, Introduction; Winter, *Jb. Arch. I.* 1897, p. 135.

B. *The White Ground.* — The white ground is at first a fairly solid basis for the painting. It does not flake off easily, as does the white added over the black varnish for women's flesh and details in black-figured vases. It varies in thickness, being at times applied thin like a translucent paint so as to show in places the clay beneath; but later, especially on good vases, forming a thick crust. The desire for a light background was satisfied in early times by the pale clays of Greece. There is little difference in effect between the early black-figured vases on the clay ground and the later black-figured ones with a white slip, which is not pure white itself and is half translucent. The potter was merely producing artificially from a red clay the light ground to which he had been accustomed. With the appearance of the class with added white, there was need of a distinction between the white of the figures and that of the background, and hence the use of two shades, one for the ground, the other for the flesh. The use of golden wash, however, necessitated a return to pure white for the ground, since any shade harmonizes better with a pure white. That this was felt as a simple artistic necessity is seen by the fact that it was adopted even on the small and poor lecythi of this technique. The later use of an extended polychromy still further required the pure white. We have already remarked how freedom was given to the technique by the exclusively sepulchral use of the later lecythi. We come to the dividing line, both in the admission of the water-color style of dull paints, and in the new friable white for ground, since the vase no longer feared the daily use. The dead enjoyed the gaudy but delicate toy.

III. EARLY WHITE LECYTHI

A. *Lecythi with Black Outlines.* — The first important change to note in this class is the appearance of the sharp incision, separating neck from shoulder, which characterizes the later classes, *e.g.* No. 12748. The neck is but rarely painted (Nos. 1791, 1792, 1804, 1906). One small group has palmettes on either side¹ of a single figure (Nos.

¹ Cf. the use of eyes to frame the design on cylices. Alabastera show the same usage.

12769,¹ 1827, 1857, 1858, 2023, Munich, No. 245). These vases are chiefly severe in style, though the last mentioned is later, *ca.* 460 B.C. They seem to show Ionic influence in the Dionysiac subjects, the ornament, and the free use of color.

Solid black is sometimes employed for garments (Nos. 1906, 1792, 12588), or outlines with inner lines for folds (*Arch. Anz.* 1902, p. 116), more rarely red (Nos. 1804, 1829). The subjects show the transition to the funeral type. The Nike flying to an altar or pouring a libation gives way to a man leaning on his staff, or a woman before a palmette stele (No. 1972) or an oval mound, or a bearded man pulling his hair before a mound (No. 12748). This class continues for some time beyond the severe into the freer style, *ca.* 480–460 B.C. Others with *καλός*-names, as No. 1806, are representative of the Euphronian school.² Small vases keep the old shapes for a long time.

B. *Lecythi with Added White*. — The class with added white for the figures on a creamy ground³ is small, but important in the history of the lecythi. The best examples are inscribed with a *καλός*-name. One, with the name of Alcimachus,⁴ belongs to a series pointing both backward to the red-figured vases in the style of Euphronius and forward to the group with golden glaze. The shoulder is in the red-figured technique with a flower and palmette pattern, as one might expect in a vase inscribed with a name occurring also on a red-figured lecythus (Klein, *Gr. Vasen mit Lieblingsinschriften*, p. 166, No. 5).

¹ The shield design is white on the black varnish, though the rest of the design is entirely in outline style; cf. Six, *Gaz. Arch.* 1888, pp. 193 ff., 281 ff., pls. 28 ff., for early polychrome decoration on black ground.

² The name is Glaucon. The eye is *en face*. The clay has turned grayish from being badly burned; cf. Berlin, Nos. 2427, 2443, as well as many examples in Athens.

³ *Ath. Mitt.* 1890, pp. 41 ff. (Weisshäupl).

⁴ Cf. my article on the vase in *Εφ. 'Αρχ.* 1905, pp. 38 ff. with colored plate. This is the first example of the name occurring on a lecythus with added white. A comparison with the other vases bearing the same name dates the class with added white shortly before the middle of the fifth century B.C. The name Glaucon, used by Euphronius, is also found on a lecythus with added white (Klein, pp. 156 f.). Cf. further Bosanquet, *J.H.S.* 1890, p. 170.

The series with the names Diphilus and Dromippus¹ have the later conventional palmette and volutes on the shoulder, as well as the perfected shape. Almost all also have dots about



FIGURE 1.—ATHENS, MUSEUM, No. 1913.

the ornament, showing, with the stylistic likeness, that they all come from the same workshop. One of them (No. 12786) has the ornament first traced out with a dry point.² In general, great care was taken with this group. The unsigned vases show more conservatism in using older forms and ornament, especially the red-figured shoulder with palmette and flower (Nos. 1897, 12770), or black-figured with an older form of the palmette (Nos. 1953, 1826, Dümmler in *Jb. Arch. I.* 1887, pp. 168 ff., pl. II). The old concave foot is seen on No. 1921. One vase (No. 1968) shows brown for the flesh of the figure of Athena.³ The outlines are drawn in wash color, and black and red are used for garments, brown for wood.

The class is really a survival of the technique in solid color, only in the choice of white the artist was almost necessarily confined to representing women, if he remained true to the tradition of the black-figured style. And in fact, this is almost always the case. In the rare instances where male figures

¹ Bosanquet, *J.H.S.* 1896, pp. 164 ff. Their number has increased largely since then by finds in Eretria (Klein catalogues only 5 with the former name, while I have seen 11). The two names mentioned above are with patronymics; other lecythi have the simple name, as Timocrates, Acestorides, Hygieaenon, Lichas (No. 1913; Fig. 1); see Klein, *s.v.* for the list.

² Cf. Berlin, Inv. No. 3291, *infra*, p. 20.

³ Cf. No. 1942, *infra*, p. 24.

occur, they are drawn in outline only, as *Ath. Mitt.* 1890, pl. 1, Ashmolean (Oxford), No. 267, Athens, No. 1754. The result in the selection of scenes is that they are chiefly domestic, though the trays, lecythi, and fillets (Nos. 1845, 12770, etc.) seem to show preparations to visit the stele, and so foreshadow the beginning of the funeral cycle.¹ A number also have holes in the sides, as if to let the offered liquid flow out when buried with the dead, though other vases show traces of burning and breaking. The sepulchral interpretation of such apparently domestic scenes is strengthened by clear cases, as No. 12748, where we see an ephebe worshipping at a grave mound decorated with fillets, No. 1982, a woman with a tray before a stele, also with fillets; both vases with the inscription *καλός*. So we must accept the double anomaly of a *καλός*-name on vases chiefly domestic in scene and meant for the tomb. No doubt the *καλός*-inscription had become a convention, and the women, as especially cultivating the worship of the dead, preëmpted the scenes. A lecythus with added white, in Vienna (Museum f. Kunst u. Industrie, No. 1090), has an Amazon; but with its red shoulder decorated with five palmettes, it rather belongs to the category of black-figured vases.

The transition to the class with golden glaze is seen in the Diphilus lecythus, No. 12789. It already has the palmette with quirks, and alternating leaves in red and black like the polychrome lecythi. In style it is also in agreement with Nos. 1959, 1815, etc. The scene is domestic; a woman with a *lecane*, another with a tray of pomegranates. It may be compared with the peculiar Glaucon fragment in Bonn (*J.H.S.* 1896, pl. 4). Of still greater importance in connecting the series is Berlin, Inv. No. 3970, which, though signed with the name of Diphilus, is yet the first example of the name on a vase with the design in golden glaze.

IV. THE LECYTHI WITH GOLDEN GLAZE

A. *Wash Lecythi Transitional to the Class with Golden Glaze.*

—Before a regular class with a consistent style was formed, single lecythi or groups of two or three show experiments in the

¹ Cf. on this subject Weisshäupl in *Festschrift f. Benndorf*, pp. 89 f.

use of golden glaze.¹ These are mostly contemporaneous with the class with added white; that is, *ca.* 470–460 B.C. A lecythus in Boston (No. 9069) has the palmette and flower pattern on the shoulder. A bearded man and ephebe are on either side of the stele. The stele has a pediment which contains black silhouettes of two boxers and two kneeling figures, while on the acroteria are nude ephebes in outline.²

No. 1935,³ still with the black varnish only slightly thinned in places, is remarkable for its noble and extremely careful style, its large size, and its polychromy. The shoulder has no ornament⁴ and the meander is of a peculiar shape. A brownish yellow is used for the cloak of the ephebe and green for the leaves of the wreaths. Altogether it betrays a hand wont to paint other kinds of vases, or even a fresco painter, so noble is the drawing.⁵ No. 1932⁶ is of similar style, but smaller and poorer in drawing. The palmettes are peculiar, set upside down, with buds attached and in outline only. Berlin, Inv. No. 3291⁷ has the same palmette. One figure, of a snub-nosed servant, is unusual in its realism, and paralleled only by the later Charon heads on the white lecythi. All three have scenes at the stele.

No. 1818⁸ is another isolated vase of this period. The style

¹ A lecythus in Leyden (No. 22) in poor grayish glaze has, in addition to the usual three palmettes on the shoulder, two others, one on each side, behind them. The scene represents two ephebes before a stele.

² For small figures in silhouette cf. the *eidola* on lecythi (Pottier, *Étude*, pp. 75 ff. pl. 2), and various votive tablets shown on red-figured vases (British Museum, No. E 585). The nude ephebes correspond to other types on lecythi (No. 1822), and decorative statues on stelae are seen on the lecythi, *Bonner Studien*, pl. 10, and 'Εφ. 'Αρχ. 1886, pl. 4.

³ *J.H.S.* 1899, pl. 2. The illustration is deceptive in giving a brown shade to the lines of the figures, as if they were in dull colors. The style approaches that of the Berlin cylix of Euphronius.

⁴ A very rare omission except on the late and carelessly made lecythi with dull color (Nos. 1797, 1799, 1756, Leyden, No. 23, with wash design), and a few red-figured lecythi, as Nos. 12890, 1303, 1193, etc.

⁵ Similarities in detail to later lecythi are the stele (No. 1959), round circles on the steps (No. 1958), lecythi on the steps (Nos. 12739, 12747).

⁶ *J.H.S.* 1899, p. 172, Fig. 2.

⁷ *Ibid.* pp. 173 and 178, pl. 3. The original sketch was made with the dry point, as on two lecythi in Athens, Nos. 1821, 1823, and on Berlin, Inv. No. 3171.

⁸ *Bonner Stud.* pp. 156 ff. pl. 12. Six thinks of an influence from painting. Winter (*Jb. Arch. I.* 1887, p. 236) argues a relation to Myron's school, but probably wrongly.

is extremely fine, but the proportions of the figures entirely different from those on No. 1935. It has the so-called Attic system of proportion, No. 1935 the Dorian.¹ The polychromy is marked, red and saffron. The outlines are in fine wash color.

Nos. 1943 and 1945 have the same technique and colors and are of the same period as No. 1818, but differ in style; *e.g.* the figures have square chins, not rounded. The scenes are a simple preparation to visit the stele, and a libation.

Nos. 1821 and 1823 are also of the same technique and coloring, but peculiar in style. They show previous sketching of the design with a dry point. One has a stele scene.

B. Groups of Related Lecythi.—Nos. 1789,² 1790, 1958 (Fig. 2), 1959 (Fig. 3). This group is distinguished by the form of the palmette pattern. The lines bounding the central palmette are spreading, not enclosing a heart-shaped space as in the other classes. Nos. 1789 and 1790 have also quirks on either side, as in the class with golden glaze. The meander is combined with the checker.³ The ornament and design are drawn in a wash varying from black to yellow, which in Nos. 1789 and



FIGURE 2.—ATHENS, MUSEUM, No. 1958.

¹ The ephebe's proportions are related to those of figures on Nos. 1821, 12745, 1945.

² Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 20, 2.

³ Very rare on the white lecythi. Cf. the contemporary No. 1953 and the later Nos. 1954, 1936, 12783, and the red-figured lecythus, No. 1695.

1790 has been discolored by breaking and burning the vase at the funeral. Nos. 1789 and 1958 are monochrome, while red for fillets and the ephebe's cloak occur on Nos. 1959 and 1790.



FIGURE 3.—ATHENS, MUSEUM, No. 1959.

The early date of the class is shown by the heavy chin, which is somewhat angular,¹ the upward line of the mouth, and the pouting lip which appear on the Alcimachus vase, No. 12771. The scenes depicted are unusual in type and transitional from the domestic to the funeral scenes. Three of the vases have sepulchral subjects, the fourth, No. 1789, a libation, which, as elsewhere, may bear a mortuary significance, the last libation of a departing warrior who was slain in battle.²

Nos. 12739, 12747, Berlin, Inv. No. 3262. This group is also distinguished by the form of the palmette pattern, which has the middle leaf in outline only.³ A flower is also added as on earlier red-figured lecythi and on a few white ones with red-figured shoulder. The design is in a yellowish wash. The only additional color is red for the cloak on No. 12739. The style is very like that of the red-figured vases of the severe period, except that the eyes are correctly drawn in profile. The figures have an angular chin, as have those on No. 1815 ('*Εφ. Ἀρχ.* 1886, pl. 4), which has, however, dull black for the shoulder and meander. On all three vases of this class there is a three-stepped stele

¹ Cf. Nos. 12739, 1815, and the group including No. 12737.

² Of the twin lecythi, Nos. 12745, 12746, one represents a stele scene, the other a domestic one, the preparation to visit the tomb. Likewise on another pair, Nos. 1943, 1945, one has a preparation, the other a libation.

³ No. 1932 has all the palmette leaves in outline only.

with lecythi and other vases on the steps; on the Berlin vase there are a lyre and a toilet box on top. On a wash lecythus in Vienna (Museum f. Kunst u. Industrie, No. 1088) a chair and a wool basket are on the stele. Berlin, No. 2252 (*Arch. Zeit.* 1880, pl. 11) has alternate outline and black leaves in the palmette, but is peculiar in the ornament above and below the design. Berlin, No. 2444 is related in style, but only the flower beside the central palmette is in outline. The scene shows a mother with a swaddled baby and a warrior. All these vases are spiritless survivals of older technique. A better work and early in date is the Charon lecythus, Munich, No. 209.¹ It has the palmette and flower pattern on the shoulder and uses brown as an accessory color.

The small lecythi with glaze paint copy the new scenes while they keep the old shape, technique, and ornament, red shoulder and neck, with loosely joined palmette. The paint varies from almost black to golden. They rarely use more than one accessory color. Carlsruhe, No. B 2863 is an interesting example of this type with a representation of the dead in Charon's boat and an *eidolon* in the background.

C. *The Class with Golden Glaze.*—The class with golden glaze² proper is distinguished by style and ornament. The foot has usually a notch near the upper edge, though Nos. 12790, 12791, 12794, 12795, and 12784 have none, and otherwise form a group by themselves. The shoulder ornament has quirks beside the central palmette.³ The meander is combined with the cross.

In agreement with the sober style and beauty of the lines and varnish, additional colors are little used; *e.g.* red on Nos. 12791, 12795, 1980, purple on British Museum, No. D 48. No. 1942 has unusual polychromy in the use of purple and green, while one face is in red silhouette.⁴ The paint for the outlines varies,

¹ Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 27, 1; *J.H.S.* 1899, p. 182, shows Charon's head from a photograph.

² Mr. Bosanquet gives a list of those he thinks related to the *Hygieaenon* lecythi (*J.H.S.* 1899, pp. 179 f.), but he combines vases so far different in style and date as Nos. 1818 and 1856, which are at least thirty years apart in a period when styles were most rapidly changing.

³ *J.H.S.* 1899, p. 179, Fig. 5.

⁴ For similar examples, see *J.H.S.* 1899, p. 177; cf. *infra*, p. 35, n. 1 and 2.

according to the firing and composition, from a slightly thinned black varnish or an almost lustreless gray wash to fine golden varnish of an orange shade, on No. 12794. The color also varies on the same vase as the paint is spread thinner or thicker, appearing black or yellow as the case may be. The date of this class is about the middle of the fifth century.

The hole in the body shows the use for liquid offerings to the dead, as in the case of the class with added white, and few are broken or burnt. As in that class, the scenes rarely include the stele (Nos. 1822 [PLATE V], 1980, 12746, Vienna, Mus. f. Kunst u. Industrie, No. 1088). Male figures are also rather infrequent, as on Nos. 1980, 1740, 1838, 1822 (an ephebe softer in style than on No. 1818), *White Vases*, pl. 5 (British Museum, No. D 54, two ephebes). The scenes most frequently have two women. No. 1942 has a child seated on the stele steps. The monument is either a simple slab, an oval mound, or a slab with palmette capital. There is little attempt at characterizing the figures: the wrinkled old man on No. 1797, a vase with poor gray wash, is quite exceptional.

Nos. 1960 and 12792, of slightly later date, are related in having the leaves of their palmette ornaments drawn in dull black, though the bounding lines are in glaze. *White Vases*, pls. 1 (British Museum, No. D 57) and 3 (*Ibid.* No. D 51) are of the same style, yet use glaze for the ornament. British Museum, No. D 67 (*Catalogue* III, pl. 27) is remarkable for the realism in the design of the old man.

No. 1994 is a continuation of this style, but the paint is entirely dull black. The palmette ornament lacks the quirks on either side of the front palmette, which are a distinguishing mark of the previous group. It is also more developed in its polychromy, having purple, red, green, and yellow. The cap on one of the figures is like those on Nos. 1960, 1822, and 12784.

A further continuation of this group is seen in Nos. 1843 (a single ephebe beside a palmetted stele), 1813 (two ephebes), and 1928 (a "deposition" scene, where both Thanatos and Hypnos are beardless). The transition to the later style is shown in No. 12783, where the garments have purple borders, though the design seems to be wash. No. 1925 has the peculiar

curved body of No. 12783, but uses red paint for the design, purple for the borders of the dress, and represents a "prothesis." No. 1951 is of similar style.

V. STYLES COMBINING GLAZE AND DULL COLORS

The glaze paints gradually gave way to the dull colors. One important element in the change was the custom, already found

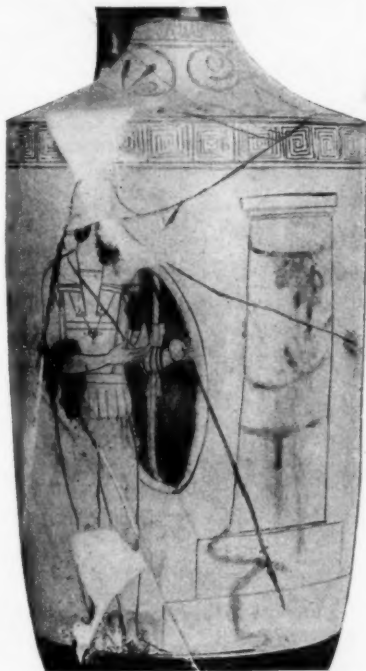


FIGURE 4. — ATHENS, MUSEUM, No. 1761.

in the wash style, of using glaze paint only for the extremities of figures, the torso being covered by the colored drapery, e.g. No. 1860, *White Vases*, pl. 1 (British Museum, No. D 57).¹ Advanced examples, where both design and ornament are dull black, but the lines of the head and arms are partly in

¹ Also No. 1761 (Figs. 4 and 5), which has a peculiar meander with many involutions and uses blue as an accessory color (*J.H.S.* 1899, p. 182, β).

wash, are two unnumbered lecythi in the Museum f. Kunst u. Industrie in Vienna.

A. *Glaze Ornament, Dull Design.*—The first transition is where the outlines are dull reddish (Nos. 1819, 1820, Berlin, Nos. 2449, 2450) or black, while the ornament is still in



FIGURE 5.—ATHENS, MUSEUM, No. 1761.

glaze. The purely decorative intention of the polychromy is manifest in the purplish hair given to the figures in harmony with the color of the outlines. In contrast to the previous class the stele is regularly represented. The date (*ca.* 440 B.C.) is shown to be later by the softer, more rounded outlines, which are almost effeminate for the male figures.

Nos. 1819 and 1820 are a pair, each having the same subject, an ephebe and woman at the stele, which has a palmette capital. By the same artist very likely are a lecythus in

Palermo, and another in the Louvre.¹ Nos. 1992 and 1965 are also a pair.² No. 12747 is interesting because the two figures, a boy and woman, are on the same side of the stele, which here



FIGURE 6.—ATHENS, MUSEUM, No. 1940.

has not the conventional position in the centre of the scene.³ No. 1940 (Fig. 6) seems to be the earliest of the series, though

¹ These examples I owe to the kindness of Mr. Bosanquet.

² No. 1966 has dull purplish ornament, but stylistically belongs here. Again No. 1949 has dull black for everything, but in style agrees with Nos. 1819, 1820. The scene shows two ephebes, one seated on the stele steps, and a bearded man. Purple is used.

³ The same arrangement is found on No. 1957, one of the finer lecythi with dull paint (*infra*, p. 32, D).

it is striking for its polychromy and water-color style. Yellow and reddish brown are used as accessory colors. The scene represents a woman and Hermes beside the funeral mound. *White Vases*, 9 (British Museum, No. D 59) probably belongs here, though peculiar in style. The ornament seems to have been in wash color, but is dull now; the outlines are dull black.



FIGURE 7. — ATHENS, MUSEUM, No. 1856.

B. Dull Ornament, Glaze Design. — In another small group of medium-sized lecythi the opposite combination is tried; namely, wash for the outlines, and dull color for the ornament. Dull black is used on Nos. 1856 (Fig. 7), 1928, 1993, and

12292,¹ reddish on Nos. 1813, 1832, 1842, and 1843 (Fig. 8). In addition to red, green is used on No. 1813 and yellow on Hanover, No. 113. They all have the same type of ephebe in soft outlines, with curly hair, long, straight line of nose and forehead, and small, retreating chin. The style is for the most part very fine and careful. The type of ephebe riding past a stele (No. 1856) continues into the class employing entirely dull color, as Berlin, No. 2677, with dull black ornament and red outlines (*infra*, VI. C). British Museum, No. D 67 has the novel figure of a man mourning, with his hand pressed to his forehead; No. 1993 has an ephebe in like posture. The class dates from *ca.* 440–430 B.C., though the Hanover vase is called fourth century on the label,—a good example of false ideas prevalent regarding the later lecythi.



FIGURE 8. — ATHENS, MUSEUM, No. 1843.

VI. DULL PAINTS

A. *Description.*—With the coming in of dull paints the white lecythi break up into many small groups, in addition to

¹ Other examples are in Cologne (Wallraf-Richartz Museum, no number), Vienna (Kunst. Hist. Mus. No. 621), and the British Museum (*White Vases*, pl. 6, No. D 60, and *White Vases*, pl. 11, No. D 58). The last is of individual style, and apparently earlier than the others. This vase has also a technical novelty, the youth in three-quarters view, while Death is a portrait, if one may say so; cf. C. Robert, *Thanatos*, p. 20, pl. 2. An unnumbered lecythus at Munich and two other poor examples (Carlsruhe, No. 235 and Berlin, Inv. No. 3245) should be added. Other examples of dull black ornament are given in *J.H.S.* 1890, p. 182, where, however, some corrections should be made; *e.g.* No. a has no shoulder ornament.

specimens isolated in technique. The new freedom in using several colors and shades for outlines with the half dozen colors common for garments, etc., enabled the artist to make each vase as a *unicum*. The possibility of combination was very large. Some of these single experiments are interesting as showing tendencies at early periods which were not followed out consecutively into regular classes. Among colors dull black is now used for both outline and ornament, *e.g.* British Museum, No. D 70, now for the one, while the other is in some variety of red or violet, or again both are red.¹ There is considerable caprice in the choice of colors, so that clearly connected vases have a different technique. There is also wide variation in the amount of polychromy. Some take up the novelty of purple borders for garments, others still cling to the simpler use of solid red, or even confine themselves to mere outlines. Others, again, employ varied colors in great profusion, green for leaves or dresses, as on British Museum, No. D 70 (colored plates in Raoul Rochette, *Peintures ant. ined.* pls. 8-11), blue, as on the same vase for the egg ornament on the stele, purple, red in various shades, and yellow (most frequent on vases representing Charon). The older styles are continued in more or less varied form. Along with large lecythi are made small and careless ones, like the degenerates of the red-figured vases. A number of lecythi of different styles show polychromy even on the shoulder, where the palmettes have alternate red and black leaves. Others use dull black for the leaves, while the bounding lines are colored (No. 1896). Various types of scenes also evolve characteristic styles. So the lecythi with Charon form a connected group, though the relation to other classes is clearly marked. Some vases may be considered to belong to one or another group as one regards one or another detail. The styles get mixed amid the many novelties. So an inconsistent use of the tulip-shaped lip is found on comparatively early vases. The stele, which in the previous class had a palmette capital, now has an acanthus or a combination of that with the palmette.

¹ Leyden, No. 34, "prothesis" scene. In the catalogue, published in 1905, the scene is said to be faded out, but a short inspection showed me a woman, the dead on a couch, and another figure. Cf. also Berlin, Inv. No. 3170; Boston, No. A P 456, which has a rare scene of two women with *Eros* in preparation to visit the stele.

The stele is frequently in the form of a shrine. The ornament is often omitted, *e.g.* Carlsruhe, No. B 2689. The dates range broadly from about 440–400 B.C.

B. *Related Groups, Mostly Early.* — Among early specimens of developed polychromy in the dull technique is No. 12783, which has a lustreless black for the drawing. The shape is peculiar; a convex, not cylindrical body, like No. 1925, and a slightly convex shoulder. The drawing has a rare nobility. The date is fixed by the use of purple for the borders of garments, which appears about 440 B.C. This vase has a checker pattern like No. 1954. The scene is the "deposition" with Hermes.¹

Berlin, No. 2453, with red outline and ornament, is striking in drawing and agrees in date and style with the transitional lecythi with glaze shoulder and dull outline, yet the lip is tulip-shaped.

Nos. 1836, 1839, 1841, 1898, 1778, 12534, and 2012, for the most part of medium size or small, are closely related in style. The design is pinkish, the ornament dull black, except on No. 12534, which has a yellow design. Some have accessory colors, as blue and yellow on No. 1898. The group has alternate red and black palmette leaves for the shoulder. No. 1778 has an egg ornament in place of the usual meander. The first three have the same inner lines for the folds of the dress as Berlin, No. 2449 (Furtwängler, *Samml. Sab.* pl. 60, 1). Nos. 1836, 1839, and 1898 use purple for the borders of garments.

The group is continued in style, but with the tulip lip, by Nos. 1831, 1832 (no ornament), 1755, 1796, 1907, and 1908. Poorer examples are Nos. 2011 and 1753, the latter only with the tulip lip.

Nos. 12135, 12136, and 12138 are distinguished by the form of the palmette. Dull black ornament and red design are used. The figures have a square chin.² Accessory colors are red and yellow.

¹ The vase is important as seriously invalidating the arguments of C. Robert, *Thanatos*, pp. 6 ff., that such scenes of the deposition were purely imaginative, and had no relation to the cult and popular belief, since Hermes never appeared in them, except in the very improbable example, p. 21, D. Here, however, is a lecythus with such a juxtaposition.

² This type of face is also seen on early lecythi, as No. 1815, etc.

Another group¹ also has figures with square chins. The same technique is employed as in the last group, but No. 1890 has both outline and ornament in dull black.

Another group has usually a figure on the stele steps and includes Charon scenes. No. 1757 (*Ant. Denkm.* I, 33, 3) has brownish red outlines; No. 1758 (*Ant. Denkm.* I, 23, 1) is of like style.²

C. *A Later Group, which can be closely dated.* — A number of vases,³ rather small, with dull black ornament and red varying to violet outlines, are important because one of them can be dated quite accurately.

This lecythus,⁴ now in the Museum at Myconus, was found in the excavations on the island of Rhenea, in a grave dating from the Peloponnesian War, when Delos was purified; in other words, it must date before 426–425 B.C. Of course, such lecythi may have been popular for some time longer, but their origin cannot be placed much earlier, because we have seen that the development of the decoration necessitates a considerable period for the lecythi with glaze and wash colors and the earlier dull vases that precede this group. And it is accepted that red-figured vases of the style of the white lecythus, No. 1935, date from about 470–460 B.C. Hence the space of not more than thirty years between this period and 440 B.C. is not too much for such technical and stylistic changes. This class may then have continued till the end of the fifth century, but must have originated about 440 B.C. The ephebe is of the type found on the vases with dull shoulder and glaze outlines, and resembles the knights on the Parthenon frieze. It is well known that sculpture follows the graphic arts at a considerable interval of time in respect to ripeness and novelty of style, and here we have another example of this fact.

D. *Fine Later Lecythi.* — Nos. 1936, 1937, 1954, 1957, 1977,

¹ Nos. 2019 (Benndorf, *Gr. und Sic. Vasenbilder*, pl. 18, 1), 2020 (Benndorf, *l.c.* pl. 16, 2), 1919, 12137, 1890, etc.

² Others are Nos. 1950, 1951 (twin vases), and 1762 (large size and later).

³ Nos. 1800, 1810, 1833, 1837, 1893, 1894, 1799 (no ornament), 2037, etc.

⁴ The grave was that of a small child, and the *larnax* was still intact when found, whereas other remains had been buried in heaps. This I learned by the kindness of the Ephor at Myconus. The much faded scene has the typical ephebe and woman before an oval mound; cf. the ephebe on No. 1843, Fig. 8.

1939, and Berlin, No. 2452. This group is distinguished externally by its meander and checker pattern (except No. 1939) and the peculiar form of the foot with an incision near the middle, not close to the upper edge, as earlier. The outlines are in a purplish red, varying in shade with the vase, and the ornament in dull black, though sometimes the meander is in the outline color (No. 1936). On No. 1954 the meander runs completely around the vase. Green and red are frequent, and purple is common for borders of garments and for details on the stele, which has a combined acanthus and palmette termination (as is usual in the later vases) and runs over on the shoulder. Another novelty is that the shoulder was painted after the design on the body, and not before, as earlier. This is shown by the distorted forms, adapted to the limited space left. The drawing is very fine and careful, as in the sketching of the hair and the naturalness of the various poses. There is also an attempt at making a real scene and not merely a conventional group; in one case the five figures make a frieze completely around the vase (No. 1954). The faces have the nose and forehead in the long straight line which is conventional from this time, the lips regularly turn down at the corners, the hair is sketched in lines and then filled in like a water-color. The scenes usually have a figure seated on the steps of the stele (No. 1936, a boy; No. 1939, a "deposition"). Nos. 1936 and 1954 are twin vases. The frequency of warriors in these scenes seems to point to the period of the Peloponnesian War.

Nos. 1955 and 1956 are closely related, having the usual foot, a continuous meander, and solid colors for garments. They both have one figure seated on the steps. No. 1891, in style like No. 1957, with dull black outlines and ornaments, represents Charon and a man.

Nos. 1950 and 1951 are also related, but use reddish brown for the ornament. No. 1799, of like style, has dull grayish outlines and purple and blue as accessory colors. These three have a slightly severer style than the previous lecythi and approach Nos. 1760 and 1949. Of these two vases, the former has dull black for the drawing, with accessories in red. The lines are fine and firm. The latter, No. 1949, uses dull black and is like No. 1814 (with Charon scene), which uses violet. Both

have purple for the borders of garments. In No. 1814 we have a naturalistic treatment of a curly-haired, chubby baby, and No. 1947 shows another well-drawn baby in a "preparation" scene. Dull black is used for the drawing, with accessories in red.

Nos. 1817, 1818,¹ perhaps the two most important lecythi extant from an artistic standpoint, seem to show the direct influence of contemporary painting. They have warm reddish brown for the outlines, and dull black for the ornament. Both design and ornament are drawn by the same hand, whereas earlier the latter was done by the potter. The ornament, however, is carelessly done, as by one inexperienced in this work and hasty, betraying thereby the artist accustomed to work on a larger scale, and impatient of conventional details. Blue, green, vermilion, and a creamy rose are the accessory colors. The figures have a unique largeness of style, and are more than worthy successors of No. 1935; only in place of a so-called Dorian ideal they give us that known as the Macedonian. On one we see the stern warrior angry with life and fate, as Achilles in Hades, on the other the same person in the sentimental melancholy of "the dying Alexander." In both there is a perfect example of Plutarch's picture of Alexander (*Alex. IV.*), the warm, fiery nature tending to sentiment. It is no longer the pure Greek ideal of the ephebe, but the young man of Celtic type just come to early manhood. The work is such as one might expect from a successor of Polygnotus working in the early part of the Peloponnesian War. The hip of one of the men is foreshortened, a novelty found elsewhere only on a lecythus of the Louvre, which is of similar style, but by no means so fine.² The freedom of the artist is shown in the masterly drawing of the hand holding the spear in No. 1817; his training in the fact that he does not hesitate to correct his sketch in places, differing from the vase-painters who draw once for all. The accessory figures are individual in style.

¹ Collignon-Couve, plates. A discussion is to appear in 'Εφ. Ἄρχ.

² Other novelties in drawing on lecythi are foreshortening of the hand, Leyden, No. 30 (dull black ornament and red outline); Berlin, No. 2678, one figure in three-quarters face; lecythus in the Louvre (dull black for the drawing), the bottom of the foot seen foreshortened and one hand hidden behind the stele, the thumb only visible. Perspective of the stele step on Berlin, No. 2451 (Benndorf, *op. cit.* pl. 26). See *Mon. Piot*, XII, pp. 29 ff. (Collignon).

E. *Lecythi with Colored Outlines in Silhouette*. — The careful treatment of this group by Winter¹ and Collignon² makes more than a summary statement unnecessary. These vases follow Nos. 1817 and 1818 in largeness of style, but their relation to fresco or encaustic painting is still closer, as Winter points out. The transition between the two groups is seen in the vases published by Benndorf³ and Collignon (*l.c.*), where the figures are still in red outline, but the solid color of the garment is in the later style. The Berlin lecythus shows the compromise with previous styles: the woman has "added white" to represent flesh, while the man's skin is colored brown.⁴ There is some attempt at shading, as on the lecythus, *White Vases*, pl. 18 (British Museum, No. D 7).⁵ In spite of the advanced technique it seems probable that these vases belong to the fifth century.⁶

ROBERT CECIL McMAHON.

¹ *Berl. Winckelm. Progr.* 1895.

² *Mon. Piot*, XII, pp. 29 ff., pls. 3-5. See also Girard, *La peinture ant.*, pp. 215 ff.

³ *Gr. u. Sic. Vasenbilder*, pl. 33 (Vienna, Museum f. Kunst u. Industrie, No. 351).

⁴ For earlier examples cf. *supra*, p. 23 n. 4. On the Madrid lecythus (*Mon. Piot*, XII, pl. 5) the flesh of all the figures is brown.

⁵ Cf. discussion in *Mon. Piot*, XII, p. 48.

⁶ Furtwängler, *Gr. Vasenmalerei*, p. 200, referring to the Talos vase.

THE VISITATION BY LUCA DELLA ROBBIA AT
PISTOIA

[PLATES VI-VII]

A RECENT pamphlet¹ by Dr. Pèleo Bacci of the Reale Galleria delle Belle Arti of Florence brings to light some interesting facts relating to the well-known group of the Visitation in the church of San Giovanni Fuorcivitas at Pistoia (PLATE VI). These facts are taken from the records kept by the Compagnia di S. Elisabetta, a religious association founded in the first half of the fifteenth century by Messer Lorenzo di Cristofano del Marruccia, prior of the church of San Giovanni.

The records inform us that as early as 1445 there existed in this church a group representing the Visitation. On October 11 of that year, Monna Bice, widow of Jacobo di Neri de' Fiorovanti, established a foundation to provide oil "*de quo voluit in perpetuum die noctuque ardere debeat unam lampadem ad onorem Dei et Virginis Marie coram figuras Marie Sancte Elisabeth visitationis earum in ecclesia sancti Joh. forcivit.*"² The records show no further care for this group until September 22, 1507, when three *lire* were expended for six "braccie" of material to veil the statue of St. Elizabeth. On July 22, 1512, as many as twelve "braccie" of blue cloth were purchased to make a curtain for St. Elizabeth. The next entry of interest is that of May 9, 1513, when the Company, having learned that some devout person wished to have a tabernacle erected in honor of St. Elizabeth, contributed the sum of three large

¹ Pèleo Bacci, *Il gruppo pistojese della Visitazione*, già attribuito a Luca della Robbia. Firenze, Tipografia Domenicana, 1906.

² Arch. del Patrim. eccl. di Pistoia. *Compagnia de S. Elisabetta Testamenti*, cod. C. n. 160, c. 5t.



THE VISITATION BY LUCA DELLA ROBBIA AT PISTOIA

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1



2



3

1. LUNETTE BY LUCA DELLA ROBBIA, BERLIN
2. GROUP FROM THE CANTORIA BY LUCA DELLA ROBBIA, FLORENCE
3. HEAD BY LUCA DELLA ROBBIA FROM DOOR OF SACRISTY, DUOMO, FLORENCE

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golden florins. The tabernacle appears to have been erected, for on April 24 and October 1 of the following year payments were made to Giovanni Battista di Piero di Stefano, known also as Scalabrino, for having painted the tabernacle of the altar. On February 25, 1525, Nicolao di Giuliano Godemini, a member of the Company, presents 200 *lire* for the ornamentation of the chapel or tabernacle of St. Elizabeth, and accordingly on May 14 of the same year payment of 80 *lire* is made to Giuliano di maestro Bartolomeo, scarpellino da Firenze, for the ornamentation of this chapel. In 1546 and 1561 it was resolved to screen from public view the altar and the figures of the Virgin and St. Elizabeth except during Easter and other feast days. The altar of St. Elizabeth, including doubtless the tabernacle, was destroyed by the reforming Bishop Scipione de' Ricci, and the present altar, including perhaps the niche in which the group now stands, was rebuilt in September, 1790. This splendid group was itself, either by the reforming Bishop or by some one else, seriously damaged and put together again somewhat clumsily. Brogi's photograph indicates also that the Virgin's hair, the borders of her garments, and the neckerchief of St. Elizabeth were at some time very crudely "restored" with paint or gilding, which, as is indicated by Alinari's photographs, was afterward removed.

The use which Dr. Bacci makes of his discoveries is somewhat startling. It would have been absurd, he argues, for the Company of St. Elizabeth to have waited from 1446 until 1513 before making a tabernacle for this group which contained a statue of their patron saint. Hence there must have been two groups, the one piously worshipped by Monna Bice in 1445, which somehow has disappeared, and a second, the existing group, made at the end of the fifteenth or the beginning of the sixteenth century. The existing group, he argues, could not have been made by Luca della Robbia as early as 1445, for he considers it strikingly unlike Luca's Resurrection and Ascension Reliefs made in 1443 and 1446-50; and it could not have been made by him later than 1482, the year of his death. It represents St. Elizabeth on her knees, a composition which, Dr. Bacci believes, occurs for the first time in Ghirlandaio's picture of the Visitation (1491) now in the Louvre. In his view the Pistoia

group is poorly glazed¹ and crudely modelled, and is to be assigned to the period of the decadence of the Robbia school, when Benedetto Buglioni was one of its best representatives. He concludes, "Let art critics and connoisseurs bring forward whatever names they please; the history of art takes away from Luca that which does not belong to him."

The object of this paper is not only to disprove the assumption of Dr. Bacci that this group is a product of the decadence of the Robbia school, but to justify its attribution to Luca della Robbia. The assumption that the Company of St. Elizabeth was too pious and too wealthy to have allowed this group to have existed without a tabernacle for half a century does not carry with it convincing weight, when we consider the multitude of unappreciated and neglected treasures in the churches of Italy. Even in this case, the documents imply that the establishment of this tabernacle was due not to the Company itself, but to some devout person or persons, and that the contributions of the Company were applied only to its decoration. After the destruction of the tabernacle, has not this very group remained for more than a century without other framing than that of a very simple and commonplace niche? Nor can I agree with Dr. Bacci that this group was inspired by Ghirlandaio's Visitation of 1491, now in the Louvre. He is certainly in error in assuming that in this picture for the first time St. Elizabeth appears upon her knees. In the very museum with which Dr. Bacci is connected, a panel from the presses from the Sacristy of S. Croce, painted by some follower of Giotto (Alinari, No. 1490) represents the Visitation with St. Elizabeth on her knees. In the Baroncelli chapel of S. Croce is a more extensive treatment of the same composition (Alinari, No. 3901) executed by Taddeo Gaddi between the years 1352 and 1356, a composition for which Giotto himself prepared the way in his representation of the Visitation in the Arena Chapel in Padua. One need only place before his eyes the three groups, Taddeo Gaddi's, the Pistoia group, and Ghirlandaio's, in order to see that the Pistoia group in all that concerns the

¹ My own recollection agrees with the statements of Dr. Bode and Miss Cruttwell that the glaze is of excellent quality and resembles that of Luca's other works.

pose both of the Virgin and of St. Elizabeth is derived from the earlier rather than from the later composition.

In spirit, too, the Pistoia group is closer to that of the Giottesques than to that of Ghirlandaio. The two women are here selected from the plain people of Italy. The attitude of St. Elizabeth is that of adoration toward the Mother of her Lord. Both figures are treated with the utmost simplicity and genuineness and in a religious spirit. In the Visitation of Ghirlandaio both the Virgin and St. Elizabeth are well dressed, aristocratic, refined, and posed with consummate art; in a manner, however, which impresses one with the beauty rather than the sincerity of the two women. Who would ever imagine that Ghirlandaio's Virgin would soon break forth with the grand song of the Magnificat?

Nor is it much easier to follow Professor Venturi (*L'Arte*, 1905, p. 151) and derive the Pistoia group from Albertinelli's well-known Visitation of 1503 now in the Uffizi. Albertinelli's Virgin and St. Elizabeth are, it is true, plain people, and his treatment of the theme is simple, sincere, and religious. But there is this difference: in the Pistoia group, St. Elizabeth adores the Virgin; in Albertinelli's picture, she rushes toward her, presses her hand and congratulates her as one woman would another woman. Albertinelli's painting was not without influence on the Robbia School. Giovanni della Robbia copied it, in 1525, in medallion form for the porch of the Ceppo Hospital at Pistoia, and again for a lunette now in the oratory of S. Ansano near Florence. But such copies are not for a moment to be compared with the superb group in S. Giovanni Fuorcivitas. Nor is it likely that Andrea della Robbia would have been influenced by Albertinelli at this time. In 1503, Andrea was sixty-eight years of age, too accomplished and too conservative to be influenced by an inferior and much younger artist. In his works of this period, such as the lunette of the Cathedral at Pistoia (1505), there is an Umbrian sentimentality of which there is no trace in the Virgin of the Visitation.

If, therefore, the Pistoia Visitation does not reflect either the artistic over-elaboration of Ghirlandaio nor the kind of religious emotion characteristic of Albertinelli, then it may be that Dr. Bacci is mistaken in assuming that there must have been

two groups, one existing in the year 1445, and the other made not much earlier than 1513. Do the documents indicate that the group of 1445 was at any time destroyed or removed? Do they indicate the acquisition of a new group at any time near 1513? Is there, in fact, an atom of evidence in the documents to show that the group which we can see to-day in the church of S. Giovanni is not the same group as that for which Monna Bice provided the perpetual lamp?

Let us now assume that the statues of the Visitation of St. Elizabeth of 1445 were the same as those which we may see to-day, what consequences follow? In the first place, the attributions of the group to Fra Paolino (1488-1547) or to Andrea della Robbia (1435-1525) or, as Dr. Bacci would have it, to some still later member of the school like Benedetto Buglioni, fall to the ground. In the second place, the attribution to Luca della Robbia gains in definiteness. It cannot be assigned to the latest period of his life, as is done by Dr. Bode,¹ but must be ranked with the earliest of his dated monuments. In an article on the Madonnas of Luca della Robbia, in *A.J.A.* (First Series), 1894, I attributed this group to Luca, and assigned it to the decade 1430-1440. The document recording Monna Bice's gift seems to prove that the group was in existence at least as early as October, 1445. That it might have been made by Luca della Robbia at this period is rendered almost certain by many analogies with his early works. The kerchief wound about the Virgin's head may be paralleled by that of one of the maidens of the Cantoria (1431-1438), PLATE VII, 2, and by one of the heads from the bronze doors of the Sacristy (1446-1461), PLATE VII, 3. Turbans for men and for boys occur also on Luca della Robbia's reliefs for the Campanile and for the Cantoria. Similar turbans for men and women abound in the works of Ghiberti, who exerted a formative influence on Luca's early works. This use of the kerchief for the Virgin is found in at least one other work by Luca della Robbia, — the unglazed, pointed arched relief in the Berlin Museum, — but would seem never to have been used by Andrea della Robbia, or by his sons, in any representation of the Virgin.

¹ *Florentiner Bildhauer der Renaissance*, 1902, p. 189.

The heavy drapery with its massive folds finds its closest analogues in that of the maidens of the Cantoria or that of the candelabra-bearing angels of the Sacristy (1448). It is far removed from the characteristic type of Andrea's draperies, which reveal more of the form beneath and a subtle arrangement of folds designed to charm the spectator. Even the ruffle about the Virgin's neck occurs in one of Luca's earliest Madonnas, in the lunette from S. Piero Buonconsiglio; also in a second lunette recently acquired by the Berlin Museum (PLATE VII, 1). If we turn from the accidents of dress to the type of head, here again we find not only that shy, maidenly expression characteristic of Luca's early Madonnas, but the high forehead, the waving hair, the blue eyes, the high cheek bones, the strong mouth with the deep furrow on the upper lip.

For the kneeling St. Elizabeth, it is not to the Osservanza at Siena nor to La Verna that we must look for close parallels, but to the Resurrection relief in the Florence Cathedral. Here the Apostles adore their risen Lord at the end of His mission with the same absence of self-consciousness with which St. Elizabeth adores Him before His mission began. She is silent, but in a moment she will cry aloud, — "Blessed art thou among women, and blessed is the fruit of thy womb."

ALLAN MARQUAND.

PRINCETON UNIVERSITY,
November, 1906.

UNUSUAL AND UNKNOWN POINTS IN PAJARITO
PARK, NEW MEXICO

[PLATES VIII-IX]

THE scores of honeycombed cliffs, hundreds of stone houses, and thousands of cliff dwellings in and near the Pajarito Park section of the Jemez Forest Reserve, afford a field that would give the most zealous archaeologist months of unbounded pleasure and valuable returns for the time spent there. It is not the ruins as an entirety, however, that give me the most pleasure, although my months of continual riding in the discharge of my Forest Service work, almost continually in sight of some ruin, have only made me more enthusiastic in regard to the region; but it is the unusual and unknown points which arouse in me the greatest continual interest.

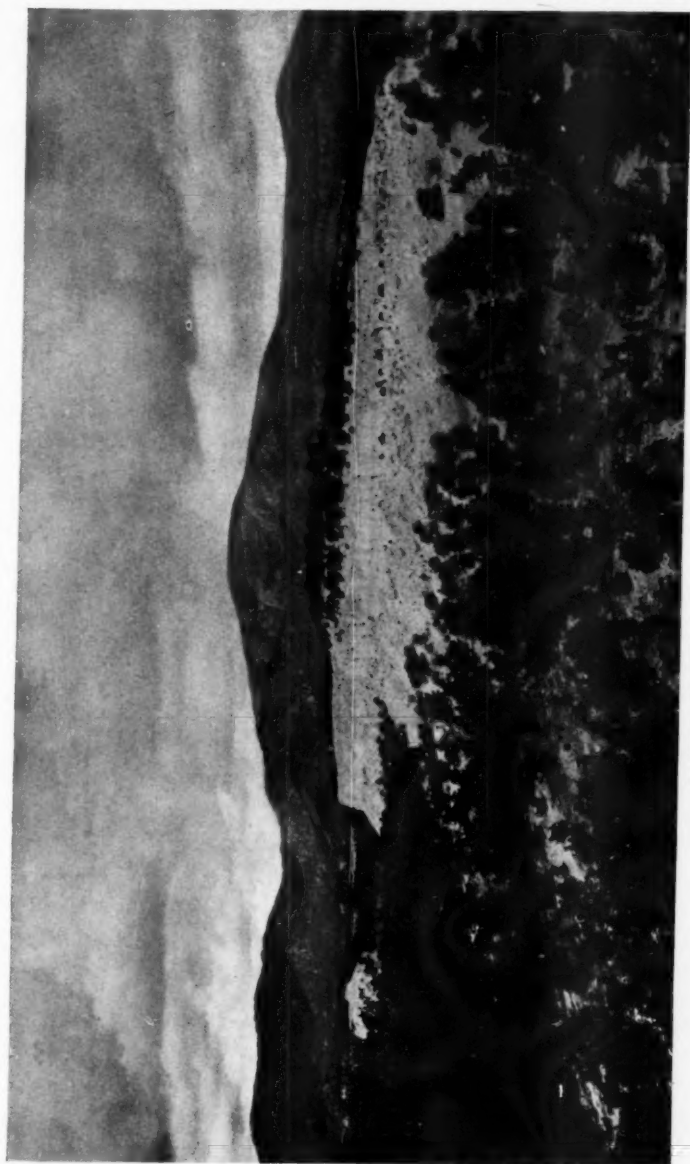
The district south of the Frijoles Cañon is almost unknown, and Mr. Bandelier and other archaeologists who have been there have by no means exhausted the interest of this remote and not easily traversed region. There are large ruins and scores of points of interest that so far as I know have never even been mentioned.

In this region (which contains the famous painted cave, PLATE VIII, and stone lions) is situated a large white bear, carved from the fairly soft stone (Fig. 1). This animal is certainly as plainly seen as the stone lions and, except for the fact that the head has been broken off and lies on the ground near, is in a state of excellent preservation. The figure was evidently at first well shaped and is even now in such condition that it cannot be mistaken. It is situated in the bottom of a small, almost hidden cañon, and was discovered by the photographer Craycraft of Santa Fé, who took the photographs reproduced here. I have seen the animal from



THE PAINTED CAVE

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CLIFFS CONTAINING CAVE-DWELLINGS

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above the brink of the cañon, and, as far as I have been able to learn, am the only person in addition to the discoverer who has had a view of it in modern days.

Southwest of Puye, at the end of a Mesa and near the only trail that passes through the ridge, is a huge head some six feet



FIGURE 1.—A LARGE WHITE BEAR.

long and four feet wide with perfect eyes, nose, and mouth. I am not prepared to say, however, that this is not the work of time on the sandstone rather than the work of the cliff-dwellers. Situated as it is, however, surrounded by the homes of these people, it is an object of interest.

From the top of some of the Mesas many other honeycombed cliffs can be seen (PLATE IX). The openings almost without exception are toward the south, though among the first dwellings seen in the Las Alamos Cañon is a small group, situated very high and in an almost inaccessible place, with a northern exposure. Strange to say, the timber originally used for the doorway in one of these dwellings is in better condition than any I have seen in the dwellings with the exposure to the balmy south.

In the bottom of the Pajarito Cañon, quite a distance from the

large communal house of that name, is a circular pit sixty feet in diameter and at present at least ten feet deep. If this was a *kiva*, it is far larger than any others I have chanced upon.

Many of the cliff dwellings, sometimes called cavate dwellings, consist of a single room in the rock, although a large number have a room back of the original one. In the Las Alamos Cañon there are several rooms, some of them several feet from each other, which are connected by openings (Fig. 2). The first series of this kind seen by me was in the Frijoles Cañon, where I sent my Indian cook into one room to see if it would protect us during the night, which promised to be stormy, and in a few seconds his head appeared in another doorway several yards further down the cliff.

At the head of the Sena Cañon, in a small group of the cavate type, is a pillar of tufa some twenty feet long and ten feet thick, which rises several feet above the ledge on each side. In the centre of this, and two hundred feet from any other dwelling, is a cave. The owner evidently wished to enjoy his high and exclusive site to the fullest advantage, for he has cut a door on both the north and the south sides. This little peak standing alone with the hole in the centre, through which one can see to the other side, presents an unusual and strange appearance.

On the top of several of the commanding points are circular ruins of what were evidently watch towers. The watchers in the days gone past must have had a busy scene before them, while to-day one can sit on the ruins for days and never see a human being.

Above the Las Guahees Cañon, and in a high semicircular ridge that rises from the Mesa and faces southeast, is a row of dwellings cut into much harder and darker colored rock than the thousands at other points. These dwellings also appear to differ slightly in shape and construction from the ordinary type.

Generally speaking, the more inaccessible the house, the more care was spent in its construction and decoration. It is, therefore, the case that one is often repaid for a special effort to reach some doorway, by finding things much better preserved than where access is easy. The approaches to certain ridges, back

of which were built the cliff dwellings, or to the top of some Mesa containing a communal house, were often well defended by walls, defiles in the rock, etc. These old paths are sometimes a number of feet deep, and so narrow that a full-grown man has difficulty in walking through without turning his

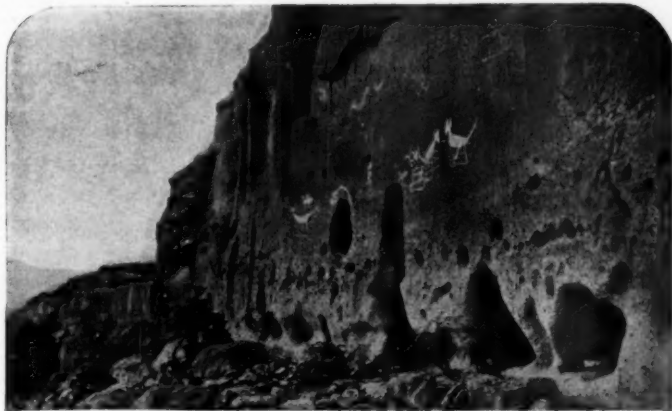


FIGURE 2. — DWELLING CONTAINING FIVE CONNECTED ROOMS.

shoulders sideways. They could, therefore, easily be defended against a foe. One of the best of these cut trails is seen at the main approach to Tsankawi Communal House.

At several points, mainly above the Garcia Cañon, communal houses were situated on adjacent Mesa tops with ridges between. Frequently in these cases a well-worn path in the rock several inches deep shows how often the inhabitants of one of the houses visited the others.

The *Navas*, or hunting traps, are numerous. These consist of deep wells cut in the solid rock, in the middle of some trail across a Mesa. The situation of the valleys and Mesas is such, and so many of the cañon walls are impassable, that it was an easy matter to drive the game across the selected trails. Deer and other animals naturally fell easy victims in these holes. The Pueblo Indians have used these traps in quite recent years.

On Laguna Mesa are the ruins of a house containing at least twenty rooms, and evidently only one story high. This is the

only ruin I have seen where every room can be seen plainly without excavation of any kind.

Some time since, while trailing a cougar, I chanced to find a small ledge back from what I, or any other passer in the Las Alamos Cañon below, or the Mesa above, should have thought a solid wall, and around the ledge were over half a dozen unusually large cliff rooms. These rooms were at least a mile from any others, although the Mesa above did show signs of ruins. This was evidently a select colony, possibly some summer resort of the élite of the tribe.

These are only a few of the many special points of interest. When one can see so many similar sights, and when there are so many easily accessible ruins of interest, it is hard to realize that they are visited annually by comparatively few persons. The number of visitors this year, however, will far exceed that of any previous year. Every tourist in the West should make a point of visiting Santa Fé, where the proper arrangements can be made for seeing these wonders of a departed people.

HUGH H. HARRIS.

U. S. FOREST SERVICE.

Archaeological
Institute
of America

THE WORK OF THE INSTITUTE IN AMERICAN
ARCHAEOLOGY

At the meeting in celebration of the incorporation of the Institute, held at Washington, D.C., on January 2, 1907, Mr. Charles P. Bowditch, Chairman of the Committee on American Archaeology, delivered an address of special interest on the undertakings of the Institute in this field. The part which presents the plan of the Committee for future work is here published.

The American work to which the Institute can look forward in the future has been admirably expressed by Miss Alice C. Fletcher, in her report to the Committee on American Archaeology, which I will now read:

"It is proposed that the basal plan for work under the American Committee of the Archaeological Institute of America shall be the preparation of a map of the culture-areas of the American continent, as a contribution to the world-study of the human race.

"Already much has been done toward the making of such a map, and all available work hitherto done by institutions, associations, or individuals will be duly credited and its bibliography given. It is believed that such a graphic tabulation will not only facilitate the task of correlating work already accomplished and now in progress, but will make it possible so to direct the efforts of the various Societies of the Institute which desire to support active field work in our own country, that all the archaeological research undertaken will fit into the broad plan proposed, and thus help toward the solution of some of the problems that confront the students of human culture.

"A preparatory step toward the carrying out of this basal plan would be the appointment of an officer to be known as Director of American Archaeology, whose immediate duty would be to direct and coördinate all work undertaken by the affiliated societies of the Institute. This step should be followed by the establishment of a

School of American Archaeology, in which graduate students should be received for instruction and employment in field research, and so fitted to be workers in the wide field opened by this basal plan.

"Since culture-areas do not correspond with political boundaries, international relationships and work will naturally follow."

This plan has been accepted by the Committee, and Mr. Edgar L. Hewett has been recommended to the Council as Director of American Archaeology.

It is hoped that the Western Societies of the Institute, inspired by the comprehensive plan which has been adopted, will join heartily in the effort to make such a plan successful by turning their local energy and local funds into work which will contribute toward the desired end.

The interest in the work of American Archaeology is increasing in all parts of the country, and the Committee has been informed that if a school of American Archaeology should be established in Santa Fé, the old Governor's palace would probably be placed at their disposal. While the Committee is not ready to take decisive action at the present time, it is hoped that in the near future such a school may be established, which shall be the centre of influence in the cause of American Archaeology throughout the West and Southwest.

Archaeological
Institute
of America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

FORMAL INCORPORATION OF THE INSTITUTE

JANUARY 2-4, 1907

THE Archaeological Institute of America held its eighth general meeting for the reading and discussion of papers at the George Washington University, Washington, D.C., on Wednesday, Thursday, and Friday, January 2-4, 1907, in conjunction with the annual meeting of the American Philological Association.

A meeting of the incorporators of the Archaeological Institute of America, as named in an Act of Congress approved on May 26, 1906, was held at the George Washington University, on Wednesday, January 2, 1907, in accordance with a call dated October 9, 1906, signed by twelve of the incorporators.

Professor Seymour was elected Chairman, and Professor Carroll, Secretary of the meeting. The Chairman presented (1) a certified copy of the Act of incorporation; (2) the call for the meeting, signed by twelve of the incorporators; (3) the acknowledgment of each of the other (living) incorporators that he had received due notice of this meeting.

On motion of the Hon. John W. Foster it was unanimously resolved that the incorporators accept the Council of the voluntary association known as the Archaeological Institute of America, with its officers and its regulations, as the Council mentioned in the Act of Congress above referred to.

On Wednesday, January 2, at 4.30 P.M., the Institute and the American Philological Association held a Joint Session, with a celebration of the incorporation of the Institute.

Professor Thomas Day Seymour, President of the Institute, presided and read a brief account of the early organization of the Institute, and of the later development of its branches and enterprises.

The Hon. J. W. Foster, President of the Washington Society of the Institute, addressed the meeting on the work and aims of the Institute.

Brief addresses were made in behalf of the chief committees of the Institute, as follows: by Professor James R. Wheeler, for the School of Classical Studies at Athens; by Professor Andrew F. West, for the School of Classical Studies in Rome; by the Rev. Dr. John P. Peters, for the School of Oriental Studies in Palestine; by Mr. Charles P. Bowditch, for the Committee on American Archaeology; and by Professor Allan Marquand, for the Committee on Mediaeval and Renaissance Studies.

The portion of the address by Mr. Bowditch, which presented the plan of the Committee for the American work of the Institute, is published on page 47 of the *JOURNAL*.

By the courtesy of the George Washington University, the Archaeological Institute will have an office in the buildings of that University.

The Act of Congress which granted the incorporation of the Institute was published in this *JOURNAL*, Vol. X, pp. 174, 175.

The Annual Meeting of the Council of the Institute was held on Friday, January 4, at 11 A.M. and 3 P.M.; a special meeting of the Council was held on Wednesday, January 2, at 10 A.M.; and the Annual Meeting of the Managing Committee of the American School of Classical Studies in Rome was held on Saturday, January 5, at 9.30 A.M.

The Council reelected all the officers of the Institute to serve for the year 1907-08, and chose also two additional Associate Secretaries, Professor F. W. SHIPLEY, of Washington University, St. Louis, Mo., and Professor H. R. FAIRCLOUGH of the Leland Stanford University, Cal. In accordance with the recommendation of the Committee on American Archaeology, Mr. EDGAR L. HEWETT was appointed Director of American Archaeology for the year 1907.

On Thursday afternoon the Hon. John W. Foster, President of the Washington Society of the Archaeological Institute of America, and Mrs. Foster gave a reception at their house to the members of the Institute and Association and their friends. On Wednesday evening, after the Joint Session, the Cosmos Club entertained informally the visiting members at their Club House, and on Thursday evening a Smoker was given by the Committee of the Washington Society at the University Club. Both the Cosmos and the University Clubs extended the privileges of their houses to all visiting members.

On Friday afternoon the visiting members and their friends were received at the White House by the President of the United States.

A resolution was passed thanking the President and members of the Washington Society of the Institute, the authorities of the George Washington University, the Cosmos and University Clubs for the hospitable reception given to the Institute, and for the excellent arrangements for the entertainment of the visiting members.

There were in all six sessions at which addresses and papers, many of them illustrated by the stereopticon, were presented. The abstracts of the papers which follow were, with few exceptions, furnished by the authors.

WEDNESDAY, JANUARY 2. 10:30 A.M.

1. Professor Paul Baur, of Yale University, *Pre-Roman Antiquities of Spain*.

A discussion of discoveries of remains on Spanish soil, from the Bronze Age, ca. 3000 B.C. to the Roman domination, ca. 200 B.C. The writer argued from architectural evidence, as well as from the sculpture, ceramics, and jewelry, that the ancient Iberians must have come into close contact first with the pre-Mycenaeans, then with the Mycenaeans, and from the seventh century B.C. onward with the Phocaeans, Massalians, Samians, and Apulians, whereas the Phoenicians did not influence the art of Iberia. This paper will appear in a later number of the JOURNAL.

2. Dr. Arthur Stoddard Cooley, of Auburndale, Mass.,
Archaeological Notes.

1. The American Excavations at Corinth. Private letters from Corinth state that in October last very heavy and long-continued rains washed much soil from the surrounding fields into the excavations. The Greek Archaeological Society with a large force of men began in November to remove this débris. The Society is also reërecting several prostrate columns of the temple of Apollo, which were discovered in 1898-99, and strengthening the broken architrave block on the south side. A part of the unfinished school-house, begun by Kapodistrias, which covered the east end of the temple, has been removed, and a new museum is to be built on the site to replace the present small one west of Plane Tree Square.

2. The British Excavations near Sparta. Two views were shown of the site of the sanctuary of Artemis Orthia, which is situated near the Eurotas, to the left of the road ascending from the second iron bridge over the river to the town.

3. The recent restoration of two columns of the Heraeum at Olympia by members of the German Institute at Athens was illustrated by three photographs.

Professor James R. Wheeler, Chairman of the Managing Committee of the American School at Athens, read portions of a letter from the Director of the School, giving further details of the situation at Corinth.

3. Professor William H. Goodyear, of the Museum of the Brooklyn Institute, *The Discovery, by Professor Gustavo Giovannoni, of Curves in Plan, Concave to the Exterior, in the Façade of the Temple at Cori.*

The Temple of Hercules at Cori (thirty-six miles southeast of Rome) is a well executed and well preserved monument, dating from the late period of the Roman Republic. Professor Gustavo Giovannoni, Assistant Professor in the Royal School of Engineering Architects at Rome, has recently announced the discovery of curves in plan concave to the exterior in the façade of this temple. Preliminary publication has been made in the annual Bulletin of the Roman Society of Architects, of which Professor Giovannoni is the Vice-President. Scaffoldings will be soon constructed by the Italian Government in order to isolate the temple from surrounding buildings, and this will offer occasion for measurements in detail of the upper members of the temple, following which, a special monograph on the subject will be published by Professor Giovannoni.

Meantime, the significance of the discovery in relation to the existing knowledge of ancient horizontal curves is as follows:

First, it may tend to substantiate earlier observations for curves in plan, concave to the exterior, in the pediments of the Parthenon, which were made by Hoffer and Pennethorne. Penrose considered those curves to be accidental, and his opinion has been so far generally followed, perhaps with error.

Second, the Brooklyn Museum Survey of 1905, under direction of Mr. Goodyear, observed and photographed curves in plan concave to the exterior in the eastern pediment of the Temple of Neptune at Paestum. These curves are found in the cornice and in the line of abaci. These facts have recently been communicated to the Roman Society. The curve at Cori has a deflection of 10-12 cm. at the bases of the columns, but reaches the enormous extent of 35 cm. deflection in a length of 7.50 m. Such a curve could not be produced by accidental movement without extensive and visible shifts of the masonry of the entablature, gable, and cornice. Nor could it occur accidentally without very visible and considerable dislocations or inclinations of the columns of the façade. Thus, the curve at Cori is the first definitely established instance in ancient art, of constructive curves in plan which are concave to the exterior. Generally speaking, experts have only been familiar, in ancient art, with rising curves in elevation. Curves in plan convex to the exterior have been observed, but insufficiently considered. However, they would, in optical effect for the upper horizontal lines, also appear to be rising curves in vertical planes, and hence might be explained from the same point of view as the rising curves in elevation. On the other hand, a concave curve in plan produces the optical effect of a descending curve in a vertical plane.

Hence, the enormous importance of this discovery, for it has been widely supposed that the ancient curves in elevation were intended to correct an optical appearance of downward sagging, and thus to give the appearance of a straight line. Here is a curve which actually produces an effect of sagging in the upper horizontal line. It consequently cannot be intended to make the line appear straight.

The true purpose of the curves at Cori may possibly be the same as the purpose of the curve in plan concave to the exterior, and amounting to 10 inches, deflection, which is found in the façade of St. Mark's at Venice. Here again the curve begins at the foundation. The purpose of such a curve may possibly be conceived by considering its undoubted results. In the façade of St. Mark's the concave curve in plan, as seen below the level of the eye, appears to be a rising curve in a vertical plane. As seen above the level of the eye it appears to be a descending curve in a vertical plane. As regards the vertical lines at the angles of the façade they are

thrown forward of the optically assumed position, and perspective magnitude is much increased; but generally speaking the optical effects are contradictory and therefore vibratory in their results.

The question whether the results obtained in St. Mark's were intended at Cori may be left open at present.

In any case the discovery is epoch-making for the study of the ancient monuments, without reference to the possible relations between certain mediaeval deflections and those now observed in this Roman temple.

4. Mr. Edgar L. Hewett, Fellow of the Institute in American Archaeology, *The Preservation of American Antiquities: Progress in 1906.*

The year 1906 witnessed the successful consummation of many years of effort on the part of the Institute, and of many other scientific bodies looking toward the protection of American antiquities by law. A bill was enacted by the 59th Congress creating the Mesa Verde National Park in southwestern Colorado, for the purpose of preserving the remarkable remains of cliff dwellings in that region. This bill had been pending for several years, and much difficulty had been encountered in securing its passage owing to the fact that many of the most important of the ruins were situated upon the southern Ute Indian reservation. The measure, as passed, arrives at a happy solution of the difficulty by creating the National Park, and including within the jurisdiction of its officers for administrative purposes, all ruins within five miles of its boundaries. This secures what had been so much desired by all, viz. the inclusion of *all* the great Mesa Verde and Mancos Cañon ruins within the National Park. (See *A.J.A.* X, 1906, p. 376.)

The 59th Congress also passed the general archaeological measure, which was also warmly supported by the Institute, known as the Lacey Act, providing for the custodianship by the government of all archaeological remains situated on lands owned or controlled by the United States. This act makes it mandatory upon the various departments of government to protect from vandalism and unauthorized excavation all ruins within their respective jurisdictions. It also provides for the creation of National Monuments by act of the President of the United States. (See *A.J.A.* X, 1906, p. 175.)

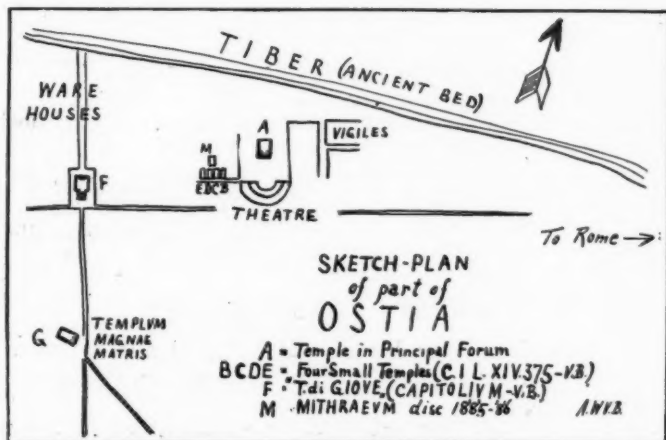
The operation of this law has been prompt and effective beyond the most sanguine hopes of its supporters. All ruins on forest reserves, Indian reservations, public lands, military reservations, etc., have been placed under government protection, and the system of policing is being rapidly made effective. There is now almost no vandalism in the American ruins. Under the authority of

this act, the President has designated as National Monuments the following: El Morro or Inscription Rock in New Mexico; Montezuma Castle in Arizona; the Petrified Forest in Arizona; Devil's Tower in Wyoming. Steps are being taken to secure at an early date a like action with reference to the famous ruins of Chaco Cañon, New Mexico.

Rules and regulations governing the granting of permits for excavation, etc., are in process of preparation by the departments, and will be announced at an early date. On the whole, the operations of the law seem eminently satisfactory.

WEDNESDAY, JANUARY 2. 3 P.M.

1. Mr. Albert W. Van Buren, of Yale University, *The Temples at Ostia*.



The speaker proposed to identify the large temple at Ostia (F in plan) as the Capitolium, and the four small temples near the theatre (BCDE in plan; cf. *Not. Scav.* 1886, p. 162) as the temples of Venus, Fortuna, Ceres, and Spes, on the basis of a fresh study of the remains and (for BCDE) of epigraphical evidence.

Temple F (the prominent brick temple, apparently of the second century A.D.) has at the back of the cella the remains of a large base for three cult statues; it is therefore to be identified as the temple of the Capitoline Triad, i.e. the *Capitolium* of the colony. This is confirmed by the fact that this temple is the largest one at Ostia, and is erected on a high podium. The Roman colonies, being

in general modelled after Rome itself, adopted the Capitoline cult as their own principal state cult; and there is reason to think that when it was not possible to place the *Capitolium* on a hill-top as at Rome the temple was artificially elevated by the construction of a high podium. This is rendered probable by the peculiarities of the *Capitolia* at Pompeii, Lambaesis, and Thamugadi; cf. Pauly-Wissowa and Daremberg-Saglio, *s.v. Capitolium*; also Mau-Kelsey, *Pompeii*, pp. 63-67; Gsell, *Mon. Ant. de l'Algérie*, I, pp. 137, 143, pl. XX, XXIII.

Temples BCDE, to judge from their style of construction, were built in the first century B.C. and restored in the second century A.D. They are identified with the four temples of Venus, Fortuna, Ceres, and Spes, which, according to *C.I.L.* XIV, 375 (=Dessau, 6147), P. Lucilius Gamala *constituit* about the middle of the second century A.D. From *C.I.L.* XIV, 376 it appears that this refers to a restoration. Temple B is identified by means of the altar inscribed *Veneri | sacrum* found in it (*Not. Scav.* 1886, p. 127; *C.I.L.* XIV, 4127) as one of the four temples of *C.I.L.* XIV, 375; as the latter inscription mentions the four temples in similar terms, and as BCDE form a homogeneous group, it is highly probable that the two groups are identical.

2. Mr. Oliver M. Washburn, of the University High School, Chicago, Ill., *Sardis*.

After a brief survey of the importance of Sardis as the chief station on the ancient trade route from Mesopotamia to the coast districts of Asia Minor, the speaker described, with the aid of illustrations, the somewhat scanty remains now visible on this site.

WEDNESDAY, JANUARY 2. 8 P.M.

Joint Meeting of the American Philological Association and the Institute. Professor Thomas Day Seymour, President of the Institute, presided.

President Charles W. Needham, of George Washington University, gave a brief address of welcome.

Professor Elmer T. Merrill, President of the Philological Association, delivered the annual address, *On Certain Roman Characteristics*.

The main part of the address consisted in the analysis of those elements of character and tendency that are usually defined by the epithet "classical," and the attempt to show, by the examination of a considerable number of details in the light of the foregoing analysis, that, whatever may be the case with the typical Athenian of the best days, the Roman was essentially "unclassical," but extremely like the American of to-day.

THURSDAY, JANUARY 3. 10 A.M.

1. Professor William N. Bates, of the University of Pennsylvania, *Notes on Greek Vases at the University of Pennsylvania*.

This paper was a discussion of three vases at the University of Pennsylvania: 1. A small amphora which the writer argued was to be classed with the Caeretan hydriae: 2. A Tyrrhenian amphora, on one side of which is represented Troilus and Polyxena at the fountain, and on the other side apparently two discus throwers: 3. A red-figured cylix upon which is represented an object which the writer identified with the horns of consecration such as have been found at Cnossus and at other sites in Crete. The paper will be published in full in the *Transactions of the Museum of Science and Art of the University of Pennsylvania*.

2. Professor Harold N. Fowler, of Western Reserve University, *The Beginnings of Greek Sculpture*.

The belief that early Greek works of sculpture show the influence of a previous school of sculpture in wood, from which sculpture in stone developed, has no sufficient foundation. Statements of ancient writers concerning *xoana* are inconclusive. The early Greeks saw about them remains of "Mycenaean" art and were acquainted with the art of Egypt and Asia. Hence they would naturally turn to sculpture in stone as soon as they began to practise sculpture at all. Comparison with monuments of other times and places shows that the qualities of early Greek sculpture are not seen in sculpture in wood and are found in sculpture in stone where no previous school of sculpture in wood is probable.

3. Mrs. Harriet Boyd Hawes, of New York City, *Minoans and Mycenaeans: A Working Hypothesis for the Solution of Certain Problems of Early Mediterranean Race and Culture* (read by Miss G. M. A. Richter, of the Metropolitan Museum of Art).

The autochthones of Greece and Crete were of one stock (Sergi's Mediterranean race), non-Aryan in speech and culture, perhaps of African origin. From the beginning of the Bronze Age they were subject to two opposite influences. Greece was constantly overrun by a pastoral folk, "Aryans" or "Aryanized," who came from the north and knew nothing of the sea. They had a rich spoken language without writing, a store of lays (basis for the Homeric epics), the patriarchal system, and a typical house form. This Achaean invasion was a gradual infiltration from a remote past of petty chieftains and their clansmen, never numerous. Crete in constant intercourse with Africa and the Levant developed steadily throughout the

Bronze Age along non-Aryan lines, strong in art and letters (*i.e.* written language) and in religion, maritime from the first, retaining traces of the matriarchal system, and using for large buildings an Oriental form. In this development the Eteocretans of the highlands lagged behind the maritime Cretans, who were the true "Minoans." Minos (*ca.* 1500 B.C.) established a "sphere of influence" over the Cyclades and the Greek littoral. His artists carried the Cretan "Palace Style" to Argos, Mycenae, Attica, etc., — a peaceful invasion, — and in return learned new architectural ideas as seen in the latest palaces of Chossus and Phaestus. The Achaeans becoming paramount in Greece, took to roving (Trojan war), sacked the smaller towns of Crete (Gournia, Zakro, etc.) and finally Chossus. The over-ripe Minoan art, declining *pari passu* in Crete and on the mainland, was spread far and wide in decadent form by the Achaean thalassocracy. In Greece, the primitive geometric principle under Minoan influence developed into the Dipylon style. Iron was introduced by the Dorians. They did not enter Attica, but their iron did by trade, and appears in Dipylon graves. Summing up, the Minoans were maritime Cretans, and their art was of native origin, although influenced by intercourse with the East, especially Egypt; the Mycenaean art was a mixture of the native stock, akin to that of Crete, and Achaeans. In this mixture the native stock (Pelasgian) was more numerous, but the Achaeans furnished many leaders; the two elements lived together on friendly terms, the Achaeans finally gaining the upper hand. "Mycenaean Art" had its source in Crete; some "Mycenaean" objects are direct importations, but many were no doubt made in Greece after Cretan models. In Classical Greece we see the mingling of two unusually gifted races, the one contributing a highly advanced native civilization especially rich in art, the other its heritage of an Aryan culture and an all-conquering language.

4. Professor Allan Marquand, of Princeton University, *The Visitation of Luca della Robbia at Pistoia.*

This paper is published in full in the present number of the JOURNAL.

5. Professor Howard Crosby Butler, of Princeton University, *The Dome in the Architecture of Syria.*

That dome building was practised in Syria in very ancient times is shown by the sculptured reliefs of the Assyrians and Hittites; but little can be known about the actual construction of these early domes, since only the exterior forms are represented in the reliefs. The ancient domes that are still preserved intact, or in part, date from the second century A.D. and the four centuries following. These show that domes on every known form of ground plan and of

every variety of material were built in Syria during these five centuries. The dome of a tomb near Bosra, in the Haurân, is an example of a dome of cut stone laid up with dry joints upon a circular substructure. It belongs to the second century. A concrete dome on a circular wall was found in the baths at Shehbâ, which was built in the third century. Christian domes of this plan existed in the Cathedral of Bosra, 512 A.D., and in the Church of the Archangels at Fa'lûl, 526 A.D.

The central baths at Bosra present an example of a dome set above an octagonal plan; the dome itself is laid up in gores, like an umbrella, and is made of a concrete composed largely of light volcanic scoriae. It was built in the third century. Another type of a dome on a polygonal plan is to be seen in the church of St. George at Zor'a in the Haurân, dated 510 A.D. This type is, in section, an ellipse with its major axis vertical, giving a tall, conical effect. The spandrels of the eight supporting arches are curved slightly forward as they rise, and show the rudimentary principle of the pendentive.

The placing of a dome above a square compartment by means of pendentives was not a late invention of the Byzantine period, as is generally supposed; for this kind of dome construction is found in buildings of the Roman period in Syria that are not later than the third century, and are, probably, as early as the second century A.D. It is shown in a dome in the baths at Djerash and in a similar dome discovered by the Princeton expedition at Brâd in Northern Syria. These two examples are built of highly finished blocks of stone laid without mortar, cement, or cramps of metal. Smaller domes of cut stone were set above square substructures by means of slabs laid across the angles of the square, and then cut to form quadrants. This kind of construction is found in late buildings, as well as in early structures, and is not to be considered as a stage in the evolution of the pendentive, but as a simpler means of accomplishing the same result in the smaller buildings. An example of this is found in the sixth century tomb of Bizzos at Ruwêhâ. The largest and most ingeniously constructed of the Syrian domes is that of the church at Kaşr Ibn Wardân, dated about 560 A.D. The pendentives of this dome are enclosed within an octagon, and each pendentive is pierced with a window, a most unusual and difficult piece of construction. These Syrian domes, though smaller than some of those built by Roman and Byzantine architects, show greater variety and even greater technical skill.

6. Dr. David M. Robinson, of Johns Hopkins University,
New Inscriptions from Sinope.

Views of the promontory of Boz-tepé, of the isthmus which connects it with the mainland, of the double harbor, and of the walls of

Sinope were shown. Three new gravestones and a Roman milestone of Probus were discussed. These inscriptions are published in the *American Journal of Philology*, XXVII, 1906, pp. 447-450.

7. Professor G. Frederick Wright, of Oberlin College, *Recent Discoveries in the Mounds of Ohio*.

The Ohio Archaeological and Historical Society, which is now receiving aid from the state, has instituted a more thorough exploration of the mounds than has heretofore been attempted. During the past year the so-called Harness Mound in the Sciota Valley near Chillicothe has been thoroughly excavated with most encouraging results. In 1846 this mound was partially explored by Squier and Davis, who sunk a shaft in the centre of the mound and found what they supposed to be an altar with a few relics. Subsequently, Professor Putnam ran a trench from the south end half way through the mound, adding much to our knowledge of the work. Others also have carried on some explorations. In all, fifteen burial places have been found within its limits. The mound is 150 feet long, 40 feet wide, and 20 feet high. Upon thoroughly exploring it from end to end it was found that the most of the burials were near the circumference of the base of the mound, and no less than 130 were found by Professor W. C. Mills, who conducted the exploration. Much light was shed upon the habits of the moundbuilders, their method of burial, and the practice of cremation. A series of post holes were also found, showing that there was a wooden structure erected over the burials. Implements and ornamental articles were found in abundance, twelve hundred of them being of copper. These articles indicate a commerce which brought together copper from Lake Superior, obsidian from the Rocky Mountains, mica from the Alleghenies, and sea shells from the Gulf of Mexico. The implements also are believed to represent an earlier and higher culture than that which was found at Fort Ancient and in some of the other mounds. All together the work of the society is being amply rewarded, and further appropriations from the state are encouraged.

8. Dr. Oliver S. Tonks, of Princeton University, *An Interpretation of the so-called Harpy Tomb*.

The object of this paper was to identify, as far as possible, the figures decorating this monument, and to show that considerable Egyptian influence can be detected in the subjects of the reliefs. The four faces of the tomb were discussed in the following order:

Western side. In reference to the features on this face it was maintained that the lotus flower is borrowed from Egypt, where it is present in funeral scenes, and that in our monument, as in Egypt, it symbolizes rebirth; that the pomegranate, also used in Egyptian

funeral scenes, possibly comes from Egypt, and here, on the Lycian tomb, is connected with the cult of the dead; that the egg suggests rebirth, and is in some way related in idea to the Orphic egg, which in turn is connected with the "Light" egg of Egyptian myth; that the group of a cow and calf, connected with the Isis-Hathor-Horus group, also connotes regeneration, and that the seated figure at the left is Demeter, her *vis-à-vis* Persephone, and the three standing figures the Fates.

Eastern side. The dog was shown to be of chthonic significance, and to suggest that the action is taking place in the presence of a god, the cock to be a bird associated with Hades and Persephone, and the seated figure to be Hades.

Northern side. The warrior giving up his arms was interpreted to mean that the scene was a "home-coming"; the pig was shown to mark the place of action as Hades; and the seated figure was identified with Minos.

Southern side. On this side the seated figure was identified with Rhadamanthus, and the human-headed birds, which also appear on the northern side, were shown, from their resemblance to the Ba-birds of Egypt, to represent the soul flying away with the "double" of the dead.

THURSDAY, JANUARY 3. 3 P.M.

Joint Session of the Institute and the American Philological Association. Professor Elmer Truesdell Merrill, President of the American Philological Association, presided.

1. Professor George H. Chase, of Harvard University, *Three Archaic Bronze Tripods in the Possession of James Loeb, Esq.*

This paper, in a slightly different form, is published in *B. Metr. Mus.* II, 1907, pp. 33-40.

2. Professor William N. Bates, of the University of Pennsylvania, *New Inscriptions from the Asclepieum at Athens.*

This paper was a discussion of four inscriptions carved upon a block of marble found in a mediaeval wall near the Asclepieum at Athens in the spring of 1906. The paper will be published in full in a later number of the *JOURNAL*.

3. Professor Minton Warren, of Harvard University, *On the Stele Inscription in the Roman Forum.*

The Stele Inscription, published for the first time in the *Not. Scav.* 1899, has called forth a flood of literature. No satisfactory interpretation has yet been reached, and possibly, owing to its frag-

mentary character, none ever will be reached, unless other early Latin inscriptions of a similar kind are found. Perhaps, however, some advance in the interpretation may be made by a comparison with Greek and Latin sacrificial inscriptions and the Iguvian Tables. It has already been suggested that the Stele really contains two inscriptions, the first occupying lines 1-9, the second the remaining lines 10-16. Thurneyson and Hülsemann read lines 11-15 in the reverse order, thus getting rid of the mysterious word *havelod*. This view was rejected, and it was proposed to supplement the second inscription so as to read

poplifugi]OD IO[vei] VXMEN
 TA KAPIA DOTA V[itulatione]
 M I[ovei] TERIT[orei viskesa]
 kapitod keiviom] QVOI HA
 VELOD NEQV[e skelos estod]
 sakrifiki]OD IOVESTOD
 LOIQVIOD

In the above text *kapia* was taken as a verbal adjective from *capiō* (comparing *eximius* and *effugia*, both used in connection with sacrifice and *filius filia*) and UXMENTA, which is separated by punctuation from IO, as meaning oxen, with the same root as Sanskrit *ukṣan*, and English *ox*; the whole phrase being supported by *βοῦς ὁ κριθεὶς θύεται* Ζηνὶ τῷ Πολυτῇ and τὸν δὲ κριθέντα τῷ Ζηνί, which occur in the sacrificial calendar of Cos. Jupiter Territor (cf. Dessau, 3028, and Dionysius, vi, 90) was paralleled with *Turse Iovie*, *Ig. Tab. VII, a. 53* (cf. Pais, *Ancient Legends of Roman History*, p. 280, n. 4). *Dota* was regarded as a mistake for *datod*, due to the boustrophedon order. For *vitulatio*, cf. Macrobius, 3, 2, 14. For *scelus esto*, cf. Livy, XXII, 10, and Cicero, *N.D.* II, 159. In *havelod*, *ha* = *haec*, *velod* is perhaps a mistake for *velid* or for *voled* = *volet*, frequent in Latin inscriptions. Cf. *totar pisi heriest*, *Ig. Tab. VII, a. 52*. *Loiquiod* is a verbal adjective ending in *-ios* like *capios*, showing the vocalism of *λοιπός*. The sense of the concluding sentence would be, "Let whoever of the citizens wishes them, take the *viscera* and let it not be a sin provided a proper sacrifice be left." For *sacrificium iustum*, cf. Servius, *Aen.* III, 279.

The restoration of the first inscription is more difficult, but various supplements were suggested, as e.g. *quoi honke loukom* (*kipum*) *violasil* and *Soranoi ni redidesit extas porkiliasias* (or *porkas piakulasias*) based upon the Acts of the Arval Brethren. It was also proposed to read *regei loustratio estod komvorsoi ad levam*, *levam* being regarded as the earlier form for *laivam* justified etymologically by

Berneker (*I.F. X*, 162). The paper will appear in full in the *American Journal of Philology*.

4. Professor Francis W. Kelsey, of the University of Michigan, *Codrus' Chiron (Juvenal 3, 205) and a Painting from Herculaneum*.

The speaker pointed out difficulties in the current explanations of the reference to the Chiron in Juvenal's third satire, and advanced considerations in favor of the view that the name was applied to a diminutive copy of the group of Chiron and Achilles which, according to Pliny (*N.H.* 36, 29), stood in the Saepta at Rome, and is probably reproduced in the painting described in Helbig's *Wandgemälde*, No. 1291. The adjective *recubans* is humorously applied (cf. schol. in Jahn's edition of 1851, p. 209: *RECUBANS: enim et a posteriore parte recumbens*). The paper will be published with illustrations in a later number of the *JOURNAL*.

5. Professor Charles C. Torrey, of Yale University, *Traces of Portraiture in Old Semitic Art*.

Some undoubted specimens of portraiture are to be found among the pre-Christian Semitic monuments which have survived. A few of these are of remarkable interest, and all are deserving of more attention than they have received.

Old Babylonian art in its treatment of the human face is dominated by conventional modes to a remarkable degree; the eyes and eyebrows, especially, are conventional, so also is the manner of treating the hair and the beard. The persistence of these and other peculiarities of technique in West Asiatic art, from the earliest time down to the beginning of the Christian era, is remarkable.

Nevertheless, a high degree of excellence was reached by the Babylonians of the third millennium B.C. in their representations of the human head and face, whether in relief or in the round. Several sculptured heads of the latter class have the appearance of being true portraits. Among the earliest known portraits in relief are those of the kings Naram-Sin and Hammurabi.

In the Assyrian relief sculpture, the attempts at portraiture are very much obscured by conventional modes of treatment. As is well known, the Assyrian artists (like their predecessors in old Babylonia) often rendered race types in the faces of their figures; Jews, Arabs, Africans, Elamites, and others are more or less easily recognized. But they also achieved likenesses of individuals. Careful comparison of the monuments show that we have indeed a series of portraits of Assyrian and Neo-Babylonian kings which are on the whole trustworthy, so far as they go. With all their variety, they

show essential agreement, and they can give us a fairly satisfactory idea of the profile, and especially of the nose and mouth, of each of these monarchs. The "royal personage" pictured in pl. XVI of the de Clercq catalogue is plainly Ashurbanapal.

From Phoenicia we have at least one excellent portrait executed in the native style, viz. that of the civil officer Baalyaton, found at Umm el-'Awāmid. In the case of one or two anthropoid sarcophagi recently discovered, there is some evidence of an attempt at portraiture.

FRIDAY, JANUARY 4. 9 A.M.

1. Dr. George D. Hadzsits, of the University of Pennsylvania, *Aphrodite and the Dione Myth*.

The Homeric and the Hesiodic legends, touching the story of Aphrodite's birth, are, in a sense, incompatible. This distinction rests upon the difference of locality in the two legends, since the Homeric account as clearly connects the goddess with Greek traditions as the Hesiodic does with Oriental.

The object of the paper was to show that in spite of external contradictions which are, perhaps, accentuated, the two legends possess a common, vital significance that makes them both expressions of a deep racial consciousness. For owing to certain prepossessions of the Greek mind, a motive must have led, originally, to the choice of *Dione*, as mother of Aphrodite, similar to that which resulted in the poetic fiction of her *sea-birth*.

It is very significant that there seem to be no ancient Greek traditions representing Aphrodite as earth-born or connecting her with parents that are distinctly earth-divinities. Aphrodite's naturalization, as we find it in Homer, was undoubtedly the result of a long national religious and artistic reflection. But Oriental, *i.e.* Syrian, Phoenician, Cyprian traditions of her *birth*, renewed in the Theogony of Hesiod, and reënforced in Greek art, to which, besides, Greek scientific speculation gave an intellectual justification, represent a combined force of religion, poetry, art, and reason that makes a departure in the case of the "Homeric" terminology most unlikely.

While admitting that the poet, following a popular impulse, may have represented Aphrodite as daughter of Zeus and Dione to introduce the goddess "into the Hellenic pantheon by a sort of legal adoption," the deeper reason for the particular choice of Dione seems to exist in Dione's strong attachment to rain, sea, and stream, to the element of moisture and the quickening of life that goes with it, since any other conception of Aphrodite's birth, taking her outside the circle of water-divinities, would have been alien to important premises in the matter.

Postponing to a later time a full discussion of this problem, with a citation of the evidence, suffice it to say that these two legends of Homer and of Hesiod seem to point to an ancient instinctive recognition of a great biological truth, and that *Dione*, in this relation, powerfully suggested the same direction of Greek thought, whereby, inevitably, the goddess of fertility in all departments of life owed her birth to the Sea.

2. Professor Francis W. Kelsey, of the University of Michigan, *A Pompeian Illustration to Lucretius*.

The main part of the paper was devoted to an examination of the possible influence of the type familiar in the Venus Pompeiana upon the imagery of the poem of the *De rerum natura*. The paper will be published in full in a later number of the JOURNAL.

3. Dr. James M. Paton, of Cambridge, Mass., *Two Representations of the Birth of Dionysus*.

The birth of Dionysus from the thigh of Zeus is rarely found on Greek vases. Two examples only were known to Heydemann (*Dionysos Geburt und Kindheit*, Halle, 1885). One, a black-figured amphora in Paris, represents the little god standing on his father's knee with two torches in his hands. The other, preserved only in a drawing also in Paris, shows Dionysus emerging from the thigh of Zeus, and received by Eileithyia, in the presence of other divinities.

Two new representations can now be added. One is on a red-figured lecythus (ca. 460 B.C.) in the Boston Museum of Fine Arts. It shows Zeus seated on a rock, pressing with both hands his left leg, from which the head of Dionysus emerges. Before him stands Hermes, ready to carry the new-born god to the nymphs. The other is on a red-figured fragment in Bonn. Only enough is preserved to show the little god coming forth from the thigh of Zeus, and stretching out his arms toward a figure, of which only the arms holding a mantle are preserved, but which is certainly Eileithyia.

4. Professor G. Frederick Wright, of Oberlin College, *Archaeological Treasures of the Crimea*.

A remarkable series of ruins of early Greek settlements is found along the border of the Crimea. At Chersonese near Sevastopol a Russian Society is making much progress in excavating the ruins of the Greek settlement, which for centuries flourished upon that peninsula, and the local museum is full of interest. At Theodosia on the eastern side of the Crimea much work has also been accomplished by a Russian Society, resulting in a local museum situated on a conspicuous hill overlooking the city. The most flourishing of

all the Greek colonies was at Kertch on the Cimmerian Bosphorus. The remains of its civilization have been very fully brought to light by excavations in charge of the Imperial Society. Mithradates Hill overlooking the city is crowned by a modern temple in imitation of the Parthenon, which was for a long time used as a museum. The most valuable of the discoveries have been taken to St. Petersburg, and form a centre of great attraction in the Museum of the Hermitage. In the neighborhood of the city are numerous *kourgans*, or large mounds of earth, which cover mausoleums constructed of stone. Outwardly these resemble the mounds of the Ohio Valley. But on their exploration in recent times elaborate stone mausoleums were discovered underneath resembling very closely the "Treasury of Atreus" at Mycenae. Beautiful frescoes are still in existence upon the walls, and many works of art of high order have been found.

Again, at the mouth of the river Don, about twenty-five miles from Rostoff, are extensive ruins of the ancient city of Tanis, founded 650 B.C., which are almost entirely unexplored. These ruins cover an area about a mile square, but present outwardly little but a series of low mounds and walls, which have been nearly levelled to the surface.

Thus it will be seen that all these Grecian centres of civilization were at commercial points, each one being where the roads from the interior converge upon a seaport. Apparently the Greek civilization never penetrated far from the coast, but numerous ruins of great interest are found in the interior, shedding light upon the life of the native races. Near Bakhtchi-Sarai, thirty miles northeast of Sevastopol, there is a large number of such ruins, the most conspicuous feature of which is a series of crypts dug into the face of the various lofty sandstone precipices, which have been exposed by the erosion of the streams. Many of these are now occupied by monks, but their construction and elaborate intercommunications carry us back to very early times when they were actually occupied as dwelling places much after the manner of the cliff dwellings of our western territory. There are literally thousands of these troglodyte dwelling places opening out upon the face of these cliffs. At Tchoufout-Kale a lofty promontory projecting between two streams is completely covered with ruins of stone structures upon the surface, while winding passages lead down through the rocky surface to numerous large excavations with windows opening out on the gorges below, making it one of the most interesting situations for defence that it is possible to conceive. For many centuries this place has been occupied by a colony of Karaite Jews, who, according to tradition, came into the country with the armies of Cyrus, Cambyzes, and Darius, and have remained there ever since. In the Jewish cemetery near by there are inscriptions upon the tombstones

which go back to 30 A.D. At the present time the site is entirely deserted except by the family of the Karaite Rabbi and a school of twenty pupils which he maintains in this picturesque situation looking off to Sevastopol on the southwest and Eupatoria on the northwest. Very valuable early manuscripts have recently been purchased from this school and transferred to St. Petersburg. Still more remains to be done. Classical scholars will do well to keep in closer touch with the work of the Russian archaeologists.

The following members of the Institute were registered as in attendance at the General Meeting:

Of the Baltimore Society:

Miss Alice C. Fletcher, Washington; Professor C. W. E. Miller, Johns Hopkins University; Professor Kirby F. Smith, Johns Hopkins University; Dr. David M. Robinson, Johns Hopkins University.

Of the Boston Society:

Mr. Charles P. Bowditch, Boston; Dr. A. A. Bryant, Cambridge; Professor George H. Chase, Harvard University; Dr. Arthur S. Cooley, Auburndale; Professor William K. Denison, Tufts College; Mr. Francis G. Fitzpatrick, Cambridge; Professor W. F. Harris, Harvard University; Professor George E. Howes, Williams College; Professor John C. Kirtland, Jr., Phillips Exeter Academy; Mr. Charles S. Knox, St. Paul's School, Concord; Professor H. W. Magoun, Cambridge; Professor Clifford H. Moore, Harvard University; Dr. James M. Paton, Cambridge; Dr. Charles Peabody, Cambridge; Professor Alice Walton, Wellesley College; Professor Minton Warren, Harvard University.

Of the Chicago Society:

Professor Demarchus C. Brown, Butler College; Professor John A. Scott, Northwestern University.

Of the Cincinnati Society:

Professor J. E. Harry, University of Cincinnati.

Of the Cleveland Society:

Professor Harold N. Fowler, Western Reserve University; Mrs. Harold N. Fowler, Cleveland; Professor Samuel B. Platner, Western Reserve University; Professor George F. Wright, Oberlin College.

Of the Colorado Society:

Professor Edgar L. Hewett, Washington; Mrs. E. H. Thayer, Denver.

Of the Connecticut Society :

Professor Frank C. Babbitt, Trinity College; Professor Samuel E. Bassett, University of Vermont; Professor Paul Baur, Yale University; Professor Karl P. Harrington, Wesleyan University; Professor George D. Kellogg, Princeton University; Dr. George G. MacCurdy, Yale University; Professor Tracy Peck, Yale University; Professor B. Perrin, Yale University; Professor Louise F. Randolph, Mount Holyoke College; Professor Helen M. Searles, Mount Holyoke College; Professor Thomas D. Seymour, Yale University; Dr. Wilmot H. Thompson, Yale University; Professor Charles C. Torrey, Yale University; Mr. Albert W. Van Buren, Yale University; Dr. Mary C. Welles, Newington.

Of the Detroit Society :

Professor Francis W. Kelsey, University of Michigan.

Of the Iowa Society :

Miss Elizabeth D. Putnam, Davenport; Professor Charles H. Weller, Iowa State University.

Of the Kansas City Society :

Mr. James P. Richardson, The Prosser Preparatory School; Professor A. M. Wilcox, University of Kansas.

Of the New York Society :

Professor Hamilton F. Allen, Princeton University; Professor Sidney G. Ashmore, Union College; Professor Franz Boas, Columbia University; Professor Howard Crosby Butler, Princeton University; Professor William H. Goodyear, Museum of the Brooklyn Institute; Miss Bettina Kahnweiler, New York; Professor Allan Marquand, Princeton University; Professor E. D. Perry, Columbia University; Rev. Dr. John P. Peters, New York; Dr. Edward Robinson, Metropolitan Museum of Art; Dr. Ida C. Thallon, Vassar College; Dr. Oliver S. Tonks, Princeton University; Professor A. F. West, Princeton University; Professor James R. Wheeler, Columbia University.

Of the Pennsylvania Society :

Professor William N. Bates, University of Pennsylvania; Professor Wilfred P. Mustard, Haverford College; Miss Caroline L. Ransom, Bryn Mawr College; Professor John C. Rolfe, University of Pennsylvania.

Of the Pittsburgh Society :

Professor W. A. Elliott, Allegheny College; Professor Robert B. English, Washington and Jefferson College; Mr. John B. Jackson,

Pittsburgh; Professor Henry S. Scribner, Western University of Pennsylvania.

Of the St. Louis Society :

Dr. W J McGee, The Public Museum; Professor F. W. Shipley, Washington University; Mr. John M. Wulfg, St. Louis.

Of the San Francisco Society :

Dr. A. L. Kroeber, The Affiliated Colleges.

Of the Utah Society :

Professor Byron Cummings, University of Utah.

Of the Washington Society :

Dr. Cyrus Adler, Smithsonian Institution; Mr. William H. Baldwin, Washington; Professor George M. Bolling, Catholic University of America; Professor Mitchell Carroll, George Washington University; Professor George J. Cummings, Howard University; Hon. William E. Curtis, Washington; Professor Frank L. Day, George Washington University; Professor Thomas Fitz-Hugh, University of Virginia; Hon. John W. Foster, Washington; Professor W. H. Holmes, Smithsonian Institution; Professor Joseph Clark Hoppin, Washington; Rev. Dr. J. P. E. Kumler, Washington; Mr. John B. Larnier, Washington; Professor E. M. Pease, New York; Professor G. L. Raymond, George Washington University; Professor Charles S. Smith, George Washington University; Professor William R. Vance, George Washington University; Mr. T. W. Vaughan, Washington; Mrs. Thomas Wilson, Washington.

Of the Wisconsin Society :

Professor C. F. Smith, University of Wisconsin.

The sessions were attended also by many members of the Philological Association, of the Managing Committees of the Schools at Athens, in Rome, or in Palestine, by former members of the Schools, by members of the Faculty of the George Washington University, and by others, — not members of the Institute.

The next General Meeting of the Institute will be held at the University of Chicago on December 27, 28, and 30, 1907, upon invitation of the Chicago Society, and of the University. The Annual Meeting of the American Philological Association will be held in conjunction with the meeting of the Institute.



1906
July-December

ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

JAMES M. PATON, *Editor*
65, Sparks St., Cambridge, Mass.

GENERAL AND MISCELLANEOUS

THE INTERNATIONAL ARCHAEOLOGICAL CONGRESS.—

In *Arch. Anz.* 1906, pp. 270-272, is published the preliminary announcement of the International Archaeological Congress, which is to meet in Egypt in 1909. It is proposed to hold the sessions of the Congress at Alexandria, April 10-12, Cairo, April 13-18, and Thebes, April 19-21. Opportunities to visit other important sites will be afforded. All correspondence relating to the Congress should be addressed to the *Commission du Congrès Archéologique International, Musée Égyptien, Caire*.

ARCHAEOLOGICAL DISCOVERIES IN BELGIUM IN 1905.—

In Belgium several archaeological societies are actively engaged in studying and collecting for their provincial museums the antiquities of the country, which are chiefly Belgo-Roman. Articles of glass and bronze have been found at **Föcheron** near Liège, sculptures and funeral vases near **Tongres**, also a stone belonging to an altar or base, which has Jupiter and Juno in relief on one side and the eagle and peacock on the other. For the museum at **Namur** there have been acquired a head of a divinity in cast bronze, a round drinking vessel with a Bacchic inscription in barbotine, a square flask of glass, and a beautiful cup of Roman enamelled bronze, probably the product of a local factory. Somewhat earlier finds are a very fine bronze statuette of Mercury, from the gates of **Liège**, and a huge cross beam of black oak from the ruins of the Roman bridge at **Ombret**, which was exposed by exceptionally low water in the Meuse. In **Hainaut**, the plans of two Belgo-Roman settlements now covered by forest have been ascertained,

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Professor HARRY E. BURTON, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1907.

For an explanation of the abbreviations, see pp. 140, 141.

and numerous small objects recovered. (L. RENARD-GRENSON, *Arch. Anz.* 1906, pp. 183-187.)

ARCHAEOLOGICAL DISCOVERIES IN SOUTHERN RUSSIA

IN 1905.—In the region of the **Kubah**, ten or more tumuli, which were examined, had all been plundered in ancient times, but yielded a few gold ornaments such as were sewn on clothing, together with beads, amulets, and broken vessels of various kinds. Among these is a beautiful flat bowl of light-colored bronze with an emblem of red copper, a fine Hellenistic work of the third or second century B.C., representing the Death-goddess and her victim. From **Panticapaeum** (Kertsch) came a large amount of Greek pottery, both black- and red-figured, also red glazed ware of the Roman epoch, gold objects, including a pendent in the form of a head of Hera, an elaborate decorated lead mirror, a large marble sarcophagus which contained a wooden coffin and a skeleton laid upon laurel leaves, and other wooden coffins, carved or painted. In the **Crimea**, graves of the third to the tenth century A.D. were found near Gursuf, and yielded some fine objects of the so-called Gothic style, and Roman graves were examined at Sebastopol. The city wall on the south side of Chersonesus is a fine piece of Greek work of the fifth century, through which a gate was cut in Roman times. Graves found here date from the fourth century B.C. to Byzantine and even Russian times, some of them having been used more than once. Among the terra-cottas are a figure of a woman entirely wrapped in a himation, and a bust in relief of a goddess on which are traces of color. In the settlement discovered on the island of **Berezani**, which belongs to the sixth and fifth centuries B.C., the pottery is chiefly Attic black-figured and Ionic ware. Of great importance is an old Swedish inscription, of the eleventh or twelfth century A.D., recording the death of a comrade in arms. At **Olbia**, the triangular terrace in the southerly quarter of the city is found to be the citadel, and to have been very strongly fortified, first in Greek times and then by repairs of the walls in Roman times. Among single finds are a fountain statue of a boy and a dedicatory inscription, both nearly perfect and both from the second or third century A.D. According to another inscription, Olbia seems to have belonged to the kingdom of Mithradates Eupator in the second and first centuries B.C. In the Government of **Kiev**, some remains of the eneolithic age show skeletons colored brown-red and buried in a crouching position. The mounds in which they were buried were surrounded by rows of stone slabs which must have been brought from a distance. In one large mound the grave was protected by a roof of oaken beams supported on pillars, and in another, the body was laid with no covering. (B. PHARMAKOWSKY, *Arch. Anz.* 1906, pp. 109-124; 9 figs.)

The caves about **Bakhtchi-Sarai** (*supra*, p. 66) are described and illustrated by G. F. WRIGHT in *Rec. Past*, VI, 1907, pp. 13-20 (10 figs.).

A fragmentary Latin epitaph from **Sebastopol** is published by R. CAGNAT in *B. Soc. Ant. Fr.* 1906, p. 141.

THE FRENCH SCHOOLS AT ATHENS AND ROME.—The report on the works presented by the members of the French Schools at Athens and Rome for the years 1904-05 is published by É. CHATELAIN in *C. R. Acad. Insc.* 1906, pp. 369-386. From the School at Athens four papers are summarized. L. Bizard reports on the exploration of the eastern wall of the temenos of Apollo at Delos. The most important result has

been the discovery of a small monument dedicated to Dionysus, which has yielded a number of reliefs and statuettes. An inscription shows it was erected before 270 B.C. The house of the *Poseidoniastae* has been thoroughly cleared, and the results described by Bulard. The chief discovery was the group of Aphrodite, assisted by Eros, defending herself against Pan. E. Cavaignac has studied the monument of Aemilius Paullus at Delphi, with a view to its restoration, and E. Schulhof has edited a new inscription of the *ἱεπορωαί* of Delos recently found at Myconus, and important from its length (135 lines), its excellent preservation, and its information on the organization of the cults of the island. The only archaeological work from Rome is by Albertini, who has studied the history of the public works under Claudius.

WORK OF THE GERMAN ARCHAEOLOGICAL INSTITUTE IN 1905. — A. Conze, after nearly twenty years' service as General Secretary, has resigned the office, remaining, however, a member of the Central Committee. A bronze relief portrait of him has been made by Professor Brütt for the Institute. O. Puchstein succeeds him. The Institute lost an unusually large number of members by death during the year. The *Jahrbuch* and *Anzeiger* have been published as usual, together with a sixth supplement on ancient magical apparatus from Pergamon, by R. Wünsch. Progress was made on the index to Vols. XI–XX of the *Jahrbuch*, on Vol. II, pt. 5 of the *Antike Denkmäler*, on Vol. III, pt. 3 of the *Antike Sarcophagreliefs*, and on parts 14 and 15 of the *Attische Grabreliefs*, bringing this work down to the time of Demetrius of Phalerum. Work was also continued on the Grave Reliefs from Southern Russia, on the Grave Reliefs of Asia Minor, and on the Etruscan Urns. The Roman branch issued Vol. XX of its *Mitteilungen* and proceeded with the catalogue of the Vatican sculptures. The usual meetings and lectures were held. The Athenian branch published Vol. XXX of its *Mitteilungen*, and held the usual meetings and lectures. Dr. Dörpfeld, with the Rector of the University of Athens, conducted members of the International Archaeological Congress, in the spring of 1905, to the principal excavations of Greece and Asia Minor, and in the following autumn and spring the two secretaries took students to Pergamon, Olympia, Crete, Argolis, Corinth, and Delphi. Excavation work at Pergamon was devoted to the upper gymnasium, the house of the consul Attalus, the Greek theatre on the acropolis, and the burial mounds in the neighborhood. Lesser excavations were carried on at Kalyvia near Sparta and at the Heraeum at Olympia. The Roman-Germanic Commission made substantial progress toward the publication of the Roman Remains in Bavaria, the Roman Military Reliefs, the Roman Rings, and the Roman Brick-stamps. Excavations, often in conjunction with local societies, were undertaken in Haltern and Kneblinghausen (Westphalia), on the Friedberg, on the Buchenburg (Wetterau), in Monsheim, where the Worms society examined some neolithic habitations, in Dautenheim, where a Roman villa was uncovered, and at various places where there are ring-fortifications, especially in Franconia. (*Arch. Anz.* 1906, pp. 89–95, Annual Report to the Prussian Academy of Sciences.)

NORWAY. — **A Bronze Statuette.** — A tiny bronze figure of a woman, apparently the work of an Italian craftsman under Ionian influence, and not later than the last quarter of the sixth century B.C., has been

found, together with three fibulae of a primitive type, in Norway. They are said to have been excavated in the neighborhood of Bergen, and if this is so, they are probably a relic of the very early amber trade between Jutland and Italy. (A. H. S. YEAMES, *J.H.S.* XXVI, 1906, pp. 284-285; 3 figs.)

UNITED STATES.—Recent Archaeological Legislation.—The legislation for the incorporation of the Archaeological Institute, for the protection of American Antiquities, and for the creation of the Mesa Verde National Park, passed by Congress during May and June, 1906, is reported and discussed by F. W. KELSEY in *Rec. Past*, V, 1906, pp. 338-342.

YEMEN.—Two Sabaeen Inscriptions.—In *Z. Morgenl. Ges.* LX, 1906, pp. 662-665, E. GRIFFINI publishes photographs and transcriptions of two squeezes of Sabaeen inscriptions from an unknown locality in the interior of Yemen. They are brief votive inscriptions to certain unknown deities.

NECROLOGY.—Henri Bouchot.—In *Athen.* October 20, 1906, W. ROBERTS publishes a short sketch of the life of Henri Bouchot, who in recent years was recognized as one of the greatest authorities on early French painters and miniaturists. He was born in 1849, and after completing his studies at the École des Chartes, obtained an appointment in the Print Department of the Bibliothèque Nationale, of which he eventually became the Conservateur. His earlier publications dealt with books, their binding, illustration, etc., but since 1892 his writings have included works on early French artists, French costume, and especially an important guide to and catalogue of the Cabinet des Estampes. The success of the Exposition des Primitifs Français in 1904 was chiefly due to his energy, and he prepared a large part of the exhaustive catalogue.

EGYPT

EXPLORATIONS AND DISCOVERIES IN 1905-1906.—The annual *Archaeological Report of the Egypt Exploration Fund*, 1905-06, contains a report of the work of the different branches of the society, as well as notices of other excavations and publications. E. NAVILLE and H. R. HALL describe their work at *Deir el-Bahari* (pp. 1-7; 14 figs.), which was confined to clearing further the eleventh dynasty temple. The most important result was the discovery, in the western end, of a shrine containing a remarkably fine statue of the Hathor cow of natural size and in a perfect state of preservation (Fig. 1). This is the first time a shrine has been found with its goddess. The chapel was built by Thothmes III, and elaborately adorned with paintings and sculptures. It has been transferred entire to the Cairo Museum. For the Archaeological Survey N. DE G. DAVIES continued his work on the rock tombs of *el-Amarna* (p. 8). For the Greco-Roman Branch, B. P. GRENFELL and A. S. HUNT devoted a fifth season to *Oxyrhynchus*, with results even beyond those of the first campaign (pp. 8-16). The papyri, which fill 131 boxes, date from the second century B.C. to the sixth century A.D. Among the theological fragments is a vellum leaf containing 45 lines from a lost gospel. Two groups of literary papyri were found, but both were very fragmentary. Among the new pieces are about 200 lines from the paeans of Pindar, including poems for Delos.

Delphi, Abdera, and Cos, and accompanied by elaborate scholia. There are also about 100 lines from a tragedy, apparently the *Hypsipyle* of Euripides. In prose is part of a new history of Greece, dealing, in the 550 lines preserved, with events of the early fourth century. It is assigned tentatively to Cratippus, the continuator of Thucydides. Another new piece is a commentary on Thucydides, Book II, probably of the first century A.D. Lesser fragments include remains of Sappho and Bacchylides, as well as about 70 lines of the meliambi of Cercidas. The text of 11 out of about 80 ostraka are published, and some small objects of little importance are described.



FIGURE 1.—STATUE OF THE HATHOR COW.

The progress of Egyptology in Archaeology, Hieroglyphic studies, etc., chiefly as recorded in recent publications, is summarized by F. LL. GRIFFITH (pp. 17-52). In this summary are included (pp. 18-26) short reports on recent excavation and exploration furnished by various workers. A. E. P. WEIGALL has travelled through the region between the First and Second Cataracts, preparing a description of existing antiquities, and has collected much material on the "Pan graves." For the Liverpool Institute of Archaeology, Mr. GARSTANG reports the excavation of the cemetery at **Esneh**, which yielded a continuous series of antiquities from the twelfth dynasty to the middle of the eighteenth. The evidence suggests that the period between the twelfth and eighteenth was about two-thirds as long as the twelfth dynasty. In Nubia an undisturbed necropolis was found at **Kostamneh**. Its date is still uncertain, but it seems to afford evidence that the primitive Egyptian culture long survived in the more remote districts of Upper Egypt. Mr. LEGRAIN describes his work of excavation and restoration at Karnak (see below), and J. E. QUIBELL contributes a short notice of the results at Sakkarah.

The work of the British School of Archaeology is described by W. M. FLINDERS PETRIE. In addition to the discoveries at **Tell el-Yahudiyeh** (see below), the history of the city at **Tell el-Retabeh** has been carried back to the ninth dynasty, and the Syrian foundation of the first fortress shown by the discovery of a child sacrifice under the wall. An inscription seems to mention the Israelites as "foreigners of Syria," who were here under a special governor. Less important excavations were carried on in

several cemeteries. Recent work in Greco-Roman Egypt is summarized by F. G. KENYON (pp. 53-65), and in Christian Egypt by W. E. CRUM (pp. 66-80). An appendix (pp. 81-85) contains a report by Mr. CHASSINAT on the work of the French Institute of Oriental Archaeology during the last two years. In 1904-05 the work was confined chiefly to the study of monuments of the Greco-Roman period. The inscriptions and paintings of the *manmisi* at Edfou were copied, and the architectural details drawn. A similar work was begun at Denderah. In 1905-06 excavations were carried on at two points in the Theban necropolis, but without important results beyond the collection of a series of sepulchral cones, which have yielded some new names.

Some of these discoveries are noticed in *Arch. Anz.* 1906, pp. 124-143 (13 figs.), by O. RUBENSOHN, who also reports on the following excavations. The Italians, working on the west bank near **Thebes**, found an untouched burial ground of the twentieth and twenty-first dynasties, with rich deposits. They excavated also at **Antaeopolis** and at **Heliopolis**. The Egyptian Department of Antiquities, at **Karnak**, collected the architectural members of the temple of Amenophis I, and some fine reliefs. In the neighborhood of the Pyramids of **Gizch**, the Americans have found an entire city, with streets and squares, underlying the mastaba field and affording means to study the development of the mastaba and the worship of the dead. The German Orient Society, which has undertaken to excavate the prehistoric cemetery at **Abusir el-Mālaq**, opened about a thousand graves in the first season. The burials, which are in the crouching position, are too much injured by the salt earth to be satisfactorily studied as human types, but the furnishings are important for the study of costume and burial customs. Beside more ordinary objects, there are some unfamiliar types of pottery, some fine carvings in ivory, and a large limestone bowl in the form of a kneeling camel. Intruding among these prehistoric burials are others belonging to the Hyksos period, in which the bodies are mummified and laid at length. (See also *Berl. Phil. W.* 1906, pp. 1148-49, from *Mitt. Or. Ges.* No. 30.) At **Elephantine**, the temple, which was intact within the last century, has entirely disappeared, but something can yet be done with the remains of houses. These are of clay bricks and built literally in layers, often so placed that the older buried houses were used as cellars, sometimes for three or four stories, reached through holes made in their roofs. The papyrus finds here are rich, and some documents show the seals of very finely cut gems. An Egyptian tomb, showing Greek influence in the gaily painted floral decoration, has been found in the desert near **Achmim**. Another German undertaking is the excavation of the sanctuary of **Saint Menas**, comprising the magnificent basilica built by Arcadius, the older basilica, many tombs, crypts, inscriptions, etc., and the ovens where the bottles were made in which the healing waters of the place were exported. In **Alexandria**, blasting to level a hilly district is fast destroying the ancient tombs, but a few have been rescued and studied. These are in the form of underground chapels for the worship of the dead, with the burial chambers opening from them. The sarcophagus was usually carved in the rock in a niche above the funeral couch, but in one case the couch itself was fashioned into a sarcophagus. In the desert near the **Serapeum**, a number of sphinxes with fine female heads have been found, and with them funeral masks of

marble to which hair and beards of stucco were attached. A rich find of gold objects and coins, accidentally made in the **Delta**, seems from the variety of articles to be the remains of a goldsmith's workshop. The coins date it in the third century B.C. Some bronzes found at **Erment**, south of Luxor, include a figure of a negro boy and two fine examples of the Greek execution of Egyptian types, — an Egyptian priest with bald head and hands hidden in his robe, and a swimming figure, with head thrown very far back, which was perhaps the handle of some object. From the **Delta** comes also a fine figure of Dionysus, 20 cm. high, of a type popular in Egypt and of Hellenistic origin.

WORK OF THE SERVICE DES ANTIQUITÉS. — A report of the work of the Service des Antiquités in Egypt during the past year is published by G. MASPERO in *C. R. Acad. Insc.* 1906, pp. 495-499. As usual the chief work of this department has been in clearing and repairing the great ruins, leaving new discoveries to the foreign excavators. At **Karnak**, Mr. Legrain has completed the reërection of the columns which fell in 1899, and has continued clearing the court between the seventh and eighth pylons. He has found a gate with a row of cynocephalae. In all these works the blocks are replaced in their old positions, and the ground thoroughly excavated in order to examine the foundations and recover fragments. At **Edfou**, the condition of the temple has rendered necessary the removal and reërection of the west wall and eleven columns, which had to be done without removing the roof. At **Deir el-Bahari**, Mr. Baraize has strengthened some weak places in the temple and continued the systematic clearing of the Ramesseum. At **Sakkarah**, Mr. Quibell has excavated a corner of the necropolis belonging to the end of the sixth dynasty, and has found stelae with the name of one of the Heracleopolitan kings. At **Toukh el-Garmous**, Mr. Edgar has found some fine jewelry and goldsmith's work. At **Kom-Ichgaou**, G. Lefebvre has conducted two campaigns, which have yielded many papyri, among them a large number of well-preserved rolls containing Coptic texts of the seventh century. Of the greatest importance are seventeen fragments containing about twelve hundred verses of Menander. One leaf contains the *periocha*, *dramatis personae*, and 52 verses of an unknown comedy. Two leaves add 141 verses to the *Περικειρομένη*. Seven leaves contain nearly five hundred verses from a comedy not yet identified, and seven more leaves, fortunately well preserved, contain five hundred verses from the *Ἐπιτρέποντες*, so divided as to make possible a detailed reconstruction of this play, which resembled the *Hecyra* of Terence. A speedy publication of these fragments is probable.

EXHIBITION OF THE EGYPT EXPLORATION FUND. — The annual exhibition of the Egypt Exploration Fund, held at King's College, London, is described in *Athen.* July 14, 1906. Most of the objects exhibited came from Deir el-Bahari, and included several representations of Mentuhotep, whose hawk-name was Neb-hapet-Ra, but unfortunately all too fragmentary to yield any long inscriptions. A new king of the eleventh dynasty is a Mentuhotep, with the hawk-name Neb-hotep. Much of the sculpture is in high colored relief, and is frequently beautiful and carefully executed. Especially fine are some of the reliefs of animals. The fragments from the temple of the eighteenth dynasty also repay careful study. Interesting are also the tools of the workmen and many dolls, toy books of papyrus, and

figures evidently intended to amuse children. There is also a fine set of palaeolithic flint implements and weapons.

ABOUKIR. — A Treasure. — A list of the contents of the treasure discovered at Aboukir (Canopus) in March, 1902, with some indication of types and inscriptions, is given in *B. Num.* XIII, 1906, pp. 78-82, by Dr. EDDÉ, who handled almost the whole of it. It contained about 600 Roman *aurei* of the third century, 2 Roman "medallions," 20 Greek "medallions," and 18 stamped bars of gold believed to be contemporaneous with the coins. Three of the bars are in the British Museum. The rest Dr. Eddé was unable to buy, though they were offered him at bullion value, and the possessors straightway avoided embarrassment for themselves by melting them.

LUXOR. — A Portrait of King Khuenaten. — In *S. Bibl. Arch.* XXVIII, p. 156 (pl.), C. CAMPBELL describes an inscribed slab with a portrait of the heretic king Khuenaten found by him in one of the courts of the temple of Luxor.

NUBIA. — Explorations of the University of Chicago. — In *Bibl. World*, XXVIII, 1906, pp. 68-71, J. H. BREASTED describes the work of the expedition of the University of Chicago in the Nile valley, in the vicinity of the second cataract. In Lower Nubia there is a large number of beautiful temples with extensive inscriptions that are rapidly falling into ruin. Most of the inscriptions in these have never been published, and, unless they are now recorded, will soon be lost forever. The object of this expedition has been to secure photographic records of as many inscriptions as possible while they are still in position. Large inscriptions have been divided into rectangles and photographed in sections. The negatives have been developed on the spot and prints obtained. These have then been taken to a scaffolding and collated with the original and any deficiencies that the eye has been able to detect have been noted with colored ink upon the photographic print. By this means the most exact possible records have been secured, and these are to be published in a series of folio volumes which will serve in the future as standard sources for the monuments of the Upper Nile.

TELL EL-YAHUDIYEH. — A Hyksos Fort. — Near the temple of Onias (see *A. J. A.* 1906, p. 335) there has been discovered a large camp, over a quarter of a mile square, and surrounded by an embankment 100 to 200 feet thick, over 40 feet high, and with a slope 60 to 70 feet long. It is faced with white stucco. Later a stone wall was built at the foot of the slope, and the space between filled with earth. There was no gate, but a long ramp leading to the top of the wall. The construction indicates that the occupants depended on their archery. Graves were found inside the camp, and many Hyksos scarabs. It seems that this is the Hyksos city of Avaris. (W. M. FLINDERS PETRIE, *Man*, August, 1906; *Rec. Past*, V, 1906, pp. 286-288.)

ASSYRIA, BABYLONIA, AND PERSIA

THE GERMAN EXCAVATIONS. — At Babylon, the great wall between the north and south castles has been further excavated, and the quay walls of the canal Arachtu traced. At Assur, three periods have been clearly distinguished in the temple of Anu and Adad. A palace of Tukulti-Ninib has been excavated. Of especial interest are the private

houses over the palace ruins. They are small but carefully drained. Within the houses are numerous graves, oriented according to the house walls, and apparently in use at the same time as the houses. The interments seem chiefly those of women, as weapons are lacking. There are clear traces in many cases of cremation in the grave. Among the objects found is a series of unbaked clay reliefs and figures. (*Berl. Phil. W.* 1906, pp. 1149-50, from *Mitt. Or. Ges.* No. 31.)

BISMAYA.—**The American Excavations.**—In *Rec. Past*, V, 1906, pp. 227-236 (10 figs.), E. J. BANKS describes his excavation of one of the highest mounds at Bismaya (see *A.J.A.* 1906, p. 96). The summit of the hill yielded bricks of 2750 B.C., and just below was found an inscription of Naram-Sin (3750 B.C.). A metre and half lower were bricks of about 4500 B.C., while 11 m. lower yet was a thick layer of wheel-made black pottery, which must belong to a very much earlier date.

NINEVEH.—**The British Excavations.**—*Rec. Past*, V, 1906, p. 379, reprints from the *Antiquary*, London, a summary by Sir E. MAUNDE THOMPSON of the work at Nineveh which began in 1903, and ended in February, 1905. The mound of Kouyunjik has been fully explored by means of trial trenches. The principal recent discovery is the site of the temple of Nabu, the war-god, which was found to have been so utterly destroyed, presumably by the Elamites, that it was impossible to make a complete plan. Indeed, so thorough was the destruction of the whole city by the conquerors, to judge from the condition of the remains, that the preservation of a portion of the great library of Sennacherib and Assurbanipal must be attributed to some accidental covering by debris, which thus saved it from the enemy.

SUSA.—**French Discoveries.**—The results of the ninth campaign (1905-06) of the French expedition at Susa are summarized by J. DE MORGAN in *C. R. Acad. Insc.* 1906, pp. 275-281. The excavations were partly on a late level containing objects from the Persian to the Arabian period, and partly at a lower depth containing monuments destroyed at the sack of the city by Assurbanipal. Many reliefs, cuneiform inscriptions on brick and stone, and small objects have been found. A relief gives the name of a new Anzanite king, and a stele contains a long and important Anzanite inscription with many new words, names of divinities, and a valuable list of geographical names. Three inscriptions furnish new proto-Anzanite characters. Three fragments of a second copy of the laws of Hammurabi have been recovered, and there seems reason to hope for more. Near Susa the remains of a brick Sassanide villa of about the fourth century A.D. have yielded much interesting architectural information.

Hebrew Alabastra.—In *C. R. Acad. Insc.* 1906, pp. 237-248 (3 figs.), CLERMONT-GANNEAU discusses two inscribed fragments of archaic Hebrew alabastra found at Susa, in a layer which was certainly earlier than the arrival of the Persians, though later than the destruction of the city by Assurbanipal. One is complete, and reads "1 *hin* and $\frac{1}{2}$ log and $\frac{1}{2}$ log," of the other only the end, "a fraction of a log" is preserved. The fragments seem to show that neither vase could have held 1 *hin* (6.074 l.), according to the common valuation. It is suggested that the *hin* was borrowed from the Egyptian *hen* (0.455 l.), and that its value underwent progressive changes.

SYRIA AND PALESTINE

GREEK AND LATIN INSCRIPTIONS.—In *Mél. Fac. Or.*, I, 1906, pp. 132-188 (2 pls.), L. JALABERT publishes 61 inscriptions from various places in Syria. Of this number 17 are Latin, the rest Greek. Most of them are sepulchral or votive. No. 1 is the epitaph in elegiacs of a *στολιστής*, who clothed the dead for burial. Under No. 16 are collected the Greek inscriptions of Syria referring to physicians. No. 22, the epitaph of a certain Tannelos, in five limping hexameters, reads like a *cento* from the Anthology. No. 31 is the circular inscription from Madaba, which is now almost wholly exposed. In addition to the inscriptions, pp. 141-143 contain an account of ancient remains at *Gebell*, pp. 157-161 are devoted to the cult of Asclepius in Syria (4 inscriptions and 4 reliefs), and pp. 175-181 to a discussion of the few dedications to the Heliopolitan triad (see *C. R. Acad. Insc.* 1906, pp. 97-104; *A.J.A.* X, 1906, p. 336).

ALEPPO.—**A Jewish Aramaean Amulet.**—In *J. Asiat.* VII, 1906, pp. 5-17 (2 pls.), M. SCHWAN describes a Jewish amulet found in a tomb in the neighborhood of Aleppo. It consists of a sheet of silver enclosed in a small bronze case, and bears thirty-seven lines of Hebrew writing hammered into the silver. It belongs, apparently, to the seventh century A.D., but may be older, and is of great interest on account of its antiquity, its curious vocabulary, and its type of writing.

ER-RUMAM.—**Ancient Sculpture.**—In *Z. D. Pal.* V. XXIX, 1906, pp. 201-203 (2 figs.), G. DALMAN describes a relief representing a bull with a fish over its head, discovered by him in the village of Er-Rumam on the route between Es-Salt and Jerash. He conjectures that the bull is a symbol of Hadad, the Syrian god, and the fish of Atargatis, his paredros.

GEZER.—**Results of the Latest Excavations.**—In *Bibl. World*, XXVIII, 1906, pp. 176-186 (3 figs.), E. W. MASTERMAN summarizes the results of the latest excavations of the Palestine Exploration Fund at Gezer, as published in the last numbers of *Pal. Ex. Fund.* (See *A.J.A.* X, 1906, pp. 97, 98, 337.)

JERUSALEM.—**An Ancient Roman Prison.**—In *Pal. Ex. Fund*, XXXVIII, 1906, pp. 225-231 (pl.; 5 figs.), J. E. HANAUER describes the clearing out by the Greek Catholics of certain subterranean chambers in the Via Dolorosa that seem to have been a dungeon in an ancient Roman prison. There are rock-cut benches for prisoners and guards, and holes for chaining captives. One device resembling stocks has lately been uncovered, and is claimed by the Greek Church as the prison in which Christ was confined, but according to Hanauer's observations these remains are open to the suspicion of having been tampered with by the ecclesiastical authorities.

Excavations on the Supposed Line of the Third Wall.—In *Jour. Bibl. Lit.* XXIV, 1905, pp. 196-211 (2 figs.), L. B. PATON discusses the evidence which shows that the third wall of Jerusalem on the north, constructed by Agrippa, is to be sought outside of the present city wall, and describes some excavations made in the side of a cistern north of the city which revealed stone cuttings which may be supposed to form part of the foundation of this wall. (See *A.J.A.* IX, 1905, pp. 81, 82.)

MEROM.—**A Phoenician Grave and the So-called Throne of the**

Messiah.—In *Z. D. Pal. V. XXIX*, 1906, pp. 195–199 (5 figs.), G. DALMAN describes a remarkable megalithic tomb south of the waters of Merom on a steep hill near the village known as Khirbet Shana. The top of the tomb is built out of four huge stone blocks, and is covered with a single block of stone. The portico in front of it is made of four smaller blocks. The stone which covers the top is 2.4 m. broad, 3 m. long, and about 0.9 m. thick. No such remains are found anywhere else in Palestine. The so-called Grave of Hiram in Phoenicia bears some resemblance. The so-called Throne of the Messiah is a mass of rock eroded into a fantastic form in the neighborhood of the Phoenician tomb. It is regarded by the Jews as the throne on which the Messiah will seat himself when he appears.

RAKKA.—**A Hittite Bronze Figure.**—In *S. Bibl. Arch. XXVIII*, p. 228 (pl.), H. S. COWPER describes a bronze figure said to have come from Rakka, 150 miles northeast of Hama, and 100 miles southeast of Jerabis. The place of finding and the type of art suggest a Hittite origin.

TELL EL-MUTESELLIM.—**Results of the Latest German Excavations.**—In *Mitt. Pal. V. 1906*, pp. 17–70, G. SCHUMACHER gives an account of his excavations at Tell el-Mutesellim in the spring, summer, and fall of 1905. In the neighborhood of the so-called treasury at a depth of from 8.5 to 10 m., he found two undisturbed sepulchral chambers built of stone with vaulted roofs, and provided with entrance shafts and sloping approaches. In one five skeletons were found, in the other twelve, with many objects left as burial deposits. Among these were a number of well-preserved clay vessels and dishes of different shapes, part of them filled with dry food, scarabs with figures of animals, some of them inlaid with gold, early clay lamps, fine flints, alabaster cruises, bronze knives, and bone implements. These graves must belong to the time from 1500–2000 B.C. The south edge of the hill was investigated, and a tower of hewn stone blocks was discovered. Here were found arrows, knives, rings, etc., of bronze. North of this was discovered the corner of a building, probably the palace, constructed of large, well-hewn blocks of limestone. This edifice was thoroughly excavated, and in it were found a number of smaller objects of archaeological interest. The report is richly illustrated with figures and photographs of the discoveries.

URFA.—**The Throne of Nimrod.**—In *S. Bibl. Arch. XXVIII*, pp. 14–155 (2 pls.; fig.), F. C. BURKITT describes the curious inscribed column known as the Throne of Nimrod at Urfa or Edessa. The character is a type of Estrangels earlier than our earliest manuscripts, and the inscription states that the column was erected by Aphtōhā in honor of Shalmath, the queen.

WADI-EL ḤAMĀM.—**Sculpture representing Lions.**—In *Z. D. Pal. V. XXIX*, 1906, pp. 199–201 (2 figs.), G. DALMAN describes certain caves in the Wādī-el Ḥamām that were perhaps the caves mentioned by Josephus as occupied by robbers in the time of Herod. In one of these is a relief, apparently of mediaeval Arabic origin, representing two lions disputing over the head of an ox.

WADI-SUWEIL.—**Roman Remains.**—In *J. Bibl. Lit. XXV*, pp. 82–95 (11 pls.), N. SCHMIDT describes ruins of an aqueduct and houses discovered by him in Wādī-Suweil on the east side of the Dead Sea and believed by him to be of Roman origin. Traces of remains dating from the time when the Crusaders had sugar mills around the Dead Sea were also recognizable.

ASIA MINOR

ALABANDA. — Further Discoveries. — The report of the second season's work (1905) at Alabanda is published by EDHEM BEY in *C. R. Acad. Insc.* 1906, pp. 407-422 (13 figs.). Excavations in the neighborhood of the temple already cleared (see *A.J.A.* 1906, p. 99) led to no results. Better results were obtained in the lower city near a long wall previously discovered (Fig. 2). Here were found the foundations of a Byzantine

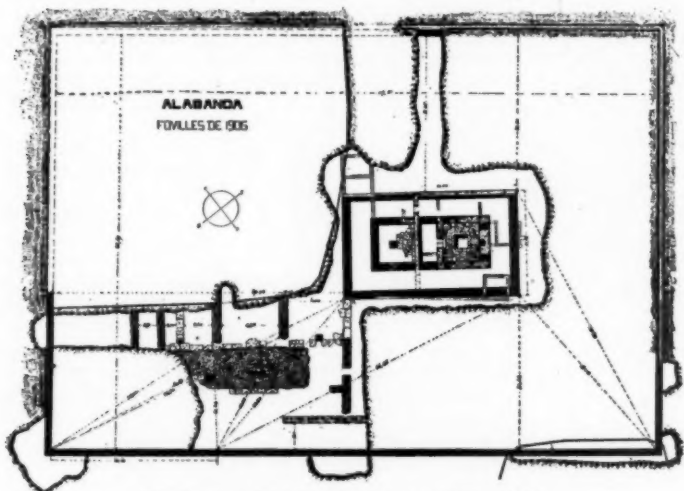


FIGURE 2. — EXCAVATIONS AT ALABANDA, 1905.

church built of older material, and near by remains of an Hellenistic temple, which had been later altered into a structure which may have been the baptistery of the church. Still later a large building of uncertain plan and use had been placed upon this site. The peristasis of the temple was 34.53×21.66 m.; the cella 23.52×10.47 m. It is restored as pseudo-dipteros, with four columns before the pronaos, and 8×13 in the peristasis. It is perhaps the temple of Apollo mentioned by Vitruvius (III, 2, 6). Numerous fragments of a large Ionic order were found, including three more slabs of the frieze, representing an Amazonomachy. There were also remains of a small Ionic order, and of a Doric building, probably a portico. One of its columns contained a dedication of imperial times to the *Θεῶι Σεβαστοῖι*, Apollo Isotimos, and the Demos.

APHRODISIAS. — Inscriptions. — The 221 inscriptions found by P. Gaudin at Aphrodisias in 1904 (*A.J.A.* 1905, p. 344) have been given to T. REINACH, who publishes 81 in *R. Ét. Gr.* XIX, 1906, pp. 79-150. In the case of 28 texts already published only collations are given. The inscriptions are classified as follows: I Official documents. a. (1-6) Those issued

by Roman authority. No. 4 mentions a new proconsul of Asia, Sulpicius Priscus. No. 6 is a Latin fragment of ch. 19 of the edict of Diocletian. *b.* (7-16) Decrees of Aphrodisias. No. 13, unfortunately very fragmentary, is in honor of a citizen who had contributed to the erection of two porticoes, and is interesting for the architectural terms employed. *c.* (17, 18) Police regulations. No. 17, from the façade of the baths, seems based on a Latin original. It reads 'Εάν τις ἔχων | χαλκὸν μὴ παραδείξῃ ἥτε ἐν | φοῦνδῃ ἥτε ἐν | καμπίστρῳ αὐτὸν αἰτιάσεται. The bather who neglected to "declare" his money before undressing, was himself responsible, if it was stolen. No. 18 is Christian. II Dedications. *a.* (19-31) To gods, and emperors. *b.* (32) To another city, perhaps Ceretapa. *c.* (33-81) To individuals. These are partly from statue bases, and partly from sarcophagi.

CORDELIO. — **A Dedicatory Inscription.** — In *R. Ét. Anc.* VIII, 1906, pp. 285-286, A. FONTRIER publishes a fragment of a dedication by the city of Smyrna to the river Hermus and the emperor Antoninus Pius. The stone is built into a stable in Cordelio.

EPHESUS. — **Progress of the Austrian Excavations.** — At Ephesus the street from the theatre to the Magnesian Gate and the eastern portico of the Greek agora have been excavated. Among the finds are an inscription recording the work of Nero and Agrippina on this agora, an inscription showing that the Byzantine wall, which did not include the agora, was later than the Emperor Heraclius, several reliefs from the monument for the Parthian wars, and some remains that may be those of the long-sought Auditorium. The Church of the Virgin has been fully uncovered and is found to have an apse between square chambers at the west end, a colonnade all around the inside, and a small building, possibly a baptistery, connected with the north side, and to have formed as a whole a decagon with four entrances, covered by a dome. Parts of the wall, when ruined, were incorporated into the city wall. The official publication of the results of these excavations has begun with a volume on the topography and history of the city, the bronze statues, and certain buildings. (*Arch. Anz.* 1906, pp. 95-97.)

The Honors of M. Nonius Macrinus. — In *Jh. Oest. Arch.* I. IX, 1906, Beiblatt, pp. 61-76 (fig.), R. EGGER publishes a Greek inscription, found at Ephesus in 1903, which contains the *cursus honorum* of a Macrinus, who is identified with *M. Nonius M. f. Fobia Macrinus*, legate of Pannonia. His life and offices, as recorded here and in other inscriptions, are discussed at length.

EUMENEIA. — **Inscriptions.** — In *B.S.A.* XI, 1904-05, pp. 27-31, M. N. TOP publishes four inscriptions from Eumeneia copied in 1903 by A. J. B. WACE, who also furnishes a brief description of the site. One inscription, a dedication to Apollo Προπελαῖος, is engraved on either side of the relief of a double axe. Another is a sepulchral inscription in which the right of interment in the tomb is strictly limited



FIGURE 3.—STATUE FROM CAPE PHONIAS.

to the family of the builder. The other two inscriptions are mere fragments.

LINDUS (RHODES).—**The Danish Excavations.**—At Lindus Dr. KINCH reports the discovery of a very primitive temple on the Bukopia Place, where are many rock inscriptions. The long-sought necropolis of Lindus has been found, and the vase fragments indicate that it was used from the end of the geometric period until the fifth century B.C. Near Vrulià, at the southern end of the island, there has been found an ancient city of the time of the so-called Rhodian vases. (*Ath. Mitt.* XXXI, 1906, p. 368.)

RHODES.—**Votive Inscription.**—In *R. Ét. Gr.* XIX, 1906, p. 24, T. R. publishes an inscription from the citadel of Rhodes. It seems to be a dedication by a family of metics. New are the woman's name Ἀριστάρμιον and the abbreviation ΜΕ for μέτοικος.

SAMOS.—**Some Unpublished Sculptures.**—At Cape Phonias near Tigani there was found in 1902 an archaic statue, now in the Museum at Vathy (Fig. 3). It is briefly described in *Ath. Mitt.* XXXI, 1906, pp. 86–87 (3 pls.), by T. WIEGAND. The costume is the same as that of the seated figure of Chares of Teichiussa, and the statue is the first known standing figure in the style of the older figures from Branchidae. The height is 1.79 m.



FIGURE 4.—STATUE OF AEACES.

Ibid. pp. 151–185 (3 pls.; 6 figs.), L. CURTIUS publishes with a full discussion two other sculptures recently discovered on this island. The first is a seated marble figure somewhat over life-size (Fig. 4). On the left side of the throne is the inscription Αἰάκης ἀνέθηκεν | ὁ Βρύσσωνος : ὅς τῃ | Ἡρῇ : τὴν σὺλῃν : ἐπῆρσεν : κατὰ τὴν | ἐπίστασιν. Ἐπῆρσεν is interpreted as for ἐπρασσε, and ἐπίστασιν as referring to the office held by Aeaces, whose duty probably was to collect for Hera the tenth of all booty. The inscription seems to be of about the middle of the sixth century, and the statue probably represents the father of Polycrates. The name of the tyrant's brother, Syloson (-σαῶν), "saviour of booty," may refer to his father's office. The style of the statue is closely analyzed in comparison with the figures from Branchidae, and contemporary works. It represents a later development of

the same Ionic art. In this connection the marble statue published by Wiegand is discussed at length. A comparison with earlier Ionic work indicates that this statue and the Hera of Samos show the effect of Egyptian art on Milesian artists after the founding of Naukratis. This influence and its modifications under Ionic tendencies are treated at length, and illustrated not only by marble statues and reliefs, but also by terra-cottas, including an alabastron from Rhodes, now in Munich, representing a kneeling figure. The pose is distinctly Egyptian; the treatment and style thoroughly Ionic. The second sculpture is a grave-relief, representing a child holding a bird by the wings. It is a work of the middle of the fifth century, and shows relationship with the relief from Paros in Brocklesby House (*Ant. Denk.* I, 54). The differences from the Attic work of that time are pointed out. In conclusion a sepulchral inscription of the second half of the sixth century is published.

SARDIS.—**A Representation of the Persian Artemis.**—In *C. R. Acad. Insc.* 1906, pp. 282-285 (fig.), G. RADET publishes a brief summary of a paper on a terra-cotta plaque from Sardis in the Louvre, containing in a square field a representation of a winged goddess holding two lions by the tail. A similar field at the right, now broken, seems to have contained an archer. The plaque is of the end of the seventh or beginning of the sixth century B.C. The winged divinity in this attitude is due to Oriental or more specifically to Lydian influence. The name "Persian Artemis" is inappropriate for the early representations of the *πόρνια θηρών*. It is better to designate this series by the name of the goddess of Sardis, Cybele (*Κυβήβη*).

THRACE

LEMNOS.—**Archaeological Notes.**—In *Ath. Mitt.* XXXI, 1906, pp. 60-86 (2 pls.; 24 figs.); 241-256 (7 figs.), C. FREDRICH publishes the results of archaeological studies on Lemnos in 1904. The first article describes a number of small objects found near Myrina, and for the most part coming from a necropolis which seems to have been in use from the earliest times until the Roman period. Of the pottery there are some prehistoric pieces, resembling the Trojan and old Phrygian ware, but most of the vases are wheel-made, and resemble the *bucchero* vases of Etruria, though the form is peculiar. Among the terra-cottas a new group is formed by a series of plates (1 cm. thick), cut out like the Melian reliefs, but with a flat surface on which the design must have been painted. A group of reliefs seems to represent a seated woman with a lyre. There are also a number of heads distinguished by a lofty calathus. Most of these remains are attributed to the sixth century, before the Athenian conquest. Much of the article is given to a discussion of the worship of a great chthonic goddess, Lemnos, in conjunction with the fire-daemon, Hephaestus, and the Cabiri, and a comparison of the Lemnian with the Samothracian, Theban, and other similar cults.

The second article is devoted to a more general topographical and archaeological description of the island, with special reference to the chief ancient sites, Myrina and Hephaestia. It also contains the brief record of a week's tour through the interior of the island, including a description of the old volcano, Moschylos, and the spot where the "Lesbian earth" is still dug for medicinal purposes.

THRACE. — Prehistoric Mounds. — In *B.C.H.* XXX, 1906, pp. 359-432 (75 figs.; 3 plans), G. SEURE and A. DEGRAND describe the results of the excavation of certain mounds in Thrace. These mounds differ from the numerous *tumuli* in their size and shape, which is markedly oval, and resemble in so many ways the Asiatic "tells," that this name may be applied to them. Seven are known, of which four have been carefully explored, while three more have been plundered by peasants. The article contains a summary catalogue with many illustrations of all the objects known to have been found in Tell Ratcheff (624 numbers), the Tell of Metchkur (577 numbers), and the Tell of Costievo (88 numbers), as well as in the other and less productive mounds. It seems clear that these mounds were burial places. The bodies were burned, the ashes enveloped in layers of clay, surrounded by vases and offerings, and the whole covered with clay and again burned. The mounds are formed by successive strata of these tombs. The objects found are prehistoric, though some Roman and later graves occur near the surface. The discussion of the finds and their relation to discoveries in Asia Minor and Central Europe is reserved for a later article.

GREECE

ARCHAEOLOGICAL DISCOVERIES IN 1905. — Remains of the Mycenaean epoch have been found at **Tiryns** under the palace, at **Thebes** in graves containing skeletons and furnishings, and at **Volo**. In **Laconia**, the British School has explored various ancient sites as well as Sparta itself. (For the details, see *A.J.A.* X, 1906, p. 105, and *infra*.) The Greek Archaeological Society has been working especially at **Epidaurus**, where the architecture of the two temples and that of the building supposed to be the Abaton has been studied. Objects found now go to the local museum. The American School continued its work at **Corinth**. (See *A.J.A.* X, 1906, pp. 17-20.) Minor excavations were also made in the Asclepieum at Athens. At **Delos**, the French School has uncovered shops and other buildings near the Roman agora and a large building in its centre. This agora was not built over earlier constructions, but an early market-place is found to have been buried under the portico dedicated to Apollo by Philip V of Macedonia. The houses of Delos, unlike those of Priene, are entirely irregular in their grouping. They usually contain a peristyle around a central court. Their decoration is like that of the incrustation period at Pompeii. A figurine maker's workshop and four hordes of coin are among the finds. Among single objects discovered in Greece are five bronze helmets from the gymnasium at Olympia, found in the bed of the Cladeus, and articles of gold, said to come from Macedonia and Thrace. (*Arch. Anz.* 1906, pp. 100-102.)

WORK OF THE GREEK EPHORS IN 1905-06. — Near **Elatea**, Soteriades has discovered pre-Mycenaean graves, with pottery, resembling the Kamares ware of Crete. Skias has determined the course of the walls of **Lechaeum**, and has thrown light on other points of Corinthian topography. On the **Pagasaean Gulf**, Arvanitopoulos has begun the excavation of the temple of Apollo **Koporaïos**. The peribolos wall has been partially cleared, and two dedicatory inscriptions found. Of the temple there are many fragments of poros architecture, and of the painted terra-

cotta decorations. The vases include a mass of black-figured fragments. At **Sepiada**, the same Ephor has found the ruins of an archaic Doric temple, and near by remains of early houses. (*Ath. Mitt.* XXXI, 1906, p. 369.)

ARGOS.—**Excavations in 1906.**—In *C. R. Acad. Insc.* 1906, pp. 493–494, W. VOLLGRAFF summarizes the results of excavations at Argos from June to September, 1906. At the east of the Larissa, near the theatre, the foundations of a small temple of tufa were found. A brick building higher up the hill proved to contain reservoirs supplied by the aqueduct from Belissi. The statue of the donor was found in a niche. It strongly resembles the statue of C. Ofelius Ferus found at Delos. Excavations within the citadel on the Larissa yielded many architectural fragments of Byzantine churches. South of the modern city the foundations of a prostyle temple 33 × 15.20 m. have been uncovered. Byzantine walls here have yielded many architectural fragments, and several stelae of the sanctuary of the Lycian Apollo. One contains a treaty made at Argos during the fifth century between the Cretan cities, Cnossus and Cyllissus. Another is a decree of the third century in honor of the Rhodians, who had lent the Argives 100 talents to repair their walls and reorganize their cavalry. This work is also noted in *Ath. Mitt.* XXXI, 1906, pp. 365–366.

ATHENS.—**Marble Lecythus.**—A beautiful but imperfect marble lecythus, found beside the Ilissus in 1904, is published by S. M. WELSH in *J.H.S.* XXVI, 1906, pp. 229–234 (pl.). The relief, set between raised bands, contains four standing figures representing perhaps a young brother and sister who have died, and their surviving parents. Color and painted inscriptions, if there were any, have disappeared, but the words ΟΡΟΣ ΜΝΗΜΑΤΟΣ cut upon the neck suggest that the vase formed one of the memorials in a family burial lot which was not, as usual, surrounded by a wall. The figure of the older woman, who has the hair cut short, perhaps in token of mourning, resembles the well-known Mynno, and the younger woman suggests Hegeso. The figures as a whole closely resemble the Parthenon frieze and other work of the latter half of the fifth century, a period to which grave lecythi especially belong.

Boundary and Mortgage Stones.—In *B.S.A.* XI, 1904–05, pp. 63–71 (13 figs.), H. J. W. TILLYARD publishes for the first time 20 inscriptions in the Epigraphic Museum at Athens. The first 17 are boundary stones, of which 5 are from graves. The last 3 are records of mortgaged property taken in default of payment (*πεπράσθαι ἐπὶ λύσει*).

Excavations at the Dipylon.—The ancient city wall at the Dipylon has been excavated for the German Archaeological Institute by F. NOACK, who publishes a brief account of the results in *Ath. Mitt.* XXXI, 1906, pp. 238, 239, 363. The oldest gateway and the Themistoclean wall near by were cleared, but to determine the line of the earlier wall from the old gate toward the Dipylon will require extensive excavations in the Pompeium. The wall near the boundary stone was certainly later. Several reliefs and two archaic inscriptions have been found built into the Themistoclean wall. One relief represents a standing youth, with a running Gorgon in the lower field. The style resembles that of the discus-bearer. Near the Piræic gate a part of the old wall and a tower were found, showing three of the four periods of building which appear at the Dipylon.

Meetings of the German School.—At the open meetings of the German School in Athens the following papers were presented: 1905, December 20, H. HEPDING, 'Minor Discoveries at Pergamon'; A. S. ARVANITOPOULOS, 'A New Interpretation of Certain Figures on the Eastern Frieze of the Parthenon.' 1906, January 3, W. DÖRPFELD, 'The Latest Excavations at Pergamon'; L. CURTIUS, 'New Sculptures from Samos.' January 17, G. KARO, 'Egyptian and Mycenaean Ornaments'; W. DÖRPFELD, 'New Excavations on Leucas-Ithaca.' January 31, G. SOTERIADES, 'Ethnology and Topography of Aetolia'; F. NOACK, 'The Amazon of Polyclitus.' February 14, A. VON SALIS, 'The Warrior of Delos'; W. DÖRPFELD, 'Homer's Map and the Wanderings of Odysseus.' February 26, P. STEINER, 'On two Reliefs on the Old Metropolis'; G. KARO, 'The Oldest Gods in Greece.' March 14, R. HEBERDEY, 'Excavations in Ephesus, 1906'; W. DÖRPFELD, 'The Cretan Palaces.' March 28, F. NOACK, 'On the Development of the Eleusinian Sanctuary before Pericles'; A. v. PREMERSTEIN, 'The Illustrated Medical Ms. of the Patrician Anicia Juliana'; W. DÖRPFELD, 'Brief Notice of the Excavations at Olympia.' (*Ath. Mitt.* XXXI, 1906, p. 240.)

CARTHAEA (CEOS).—**Accounts of the Temple of Apollo.**—In *B.C.H.* XXX, 1906, pp. 433-452, P. GRAINDOR continues his publication of inscriptions found during his excavations at Carthaea on Ceos (see *A.J.A.* 1905, p. 107; 1906, pp. 103, 343). The four stones discussed contain seven fragments of the accounts of the temple of Apollo, all of which belong to the categories already known at Carthaea (*I.G.* XII, v. i, 544 A, B, and C). The first and sixth are from the list of crowns offered to the god. The others are explained as from a list of tenants of the god, and this view is defended at length against the theory of Halbherr (*Museo Italiano*, I, pp. 211-214) that the names record the payment of a tithe on sales of property. The average rent is about that received by Delphi, and proves that the Apollo of Carthaea was relatively rich. Corrections to the inscriptions of Carthaea already published conclude the article.

CORONTA.—**Inscriptions and Graves.**—In *Ath. Mitt.* XXXI, 1906, pp. 94-96, E. NACHMANSON publishes four fragmentary sepulchral inscriptions from Coronta in Acarnania. He gives a more exact copy of *I.G.* XI, i, 441, and reports that No. 440 has been destroyed. *Ibid.* pp. 97-98, there is a note by E. HERKENRATH on some graves recently discovered by peasants. They were apparently Hellenistic and contained little of value. One is said to have contained fourteen skulls, probably indicating repeated use.

CRETE.—**Archaeological Discoveries in 1905.**—In *Arch. Anz.*, 1906, pp. 97-99, is a summary of the discoveries during 1905, at Cnossus, Palaikastro, Phaestus, Hagia Triada, and Sitia. These results are reported below from other sources.

CRETE.—**CNOSSUS.**—**Excavations in 1905.**—A provisional report by A. J. EVANS on the excavations in and about the palace at Cnossus during 1905, appears in *B.S.A.* XI, 1904-05, pp. 1-26 (pl.; 12 figs.). The magazines along the Minoan road, which leads west from the "Theatral Area," were further explored and the course of the road traced beyond the modern highway. On the hill beyond the modern road was found a building reproducing on a reduced scale the leading features of the palace

as it was remodelled about the beginning of the Late Minoan period. Some of the wooden columns had convex fluting in the Egyptian style. At a later time it seems to have been altered into a number of smaller dwellings. At this time a small balustraded space was walled up, and converted into a domestic shrine, in which were found fetish images, consisting of unworked limestone concretions, of grotesque, quasi-human form. Among the fragmentary seals found here was one bearing the figure of a horse superposed on a ship with rowers. It evidently refers to the importation of horses to Crete, which apparently began early in the Late Minoan period. Excavations in the West Court of the palace confirmed the view that the whole western wing, while retaining earlier traditions, was a work of the Third Middle Minoan period. Owing to the damage caused by heavy winter rains, it became necessary to restore thoroughly the great staircase in the domestic quarter of the palace. During this work new light was thrown on the original structure. The roofing of the Throne Room has made it possible to arrange there a small reference museum of the less important fragments of pottery from the palace.

CRETE. — PALAIAKASTRO. — The Excavations of 1905.— The results of the final campaign at Palaikastro of the British School at Athens are described in *B.S.A.* XI, 1904-05, pp. 258-308. The first part (pp. 258-292; 7 pls.; 16 figs.) is by R. M. DAWKINS. The work was chiefly in the temple area, though a block of Minoan houses on the opposite side of the street was cleared, the main street traced westward, and an ossuary found on the slopes of the Kastri. An important discovery was made at Magasá, about three hours from Palaikastro, where was found a neolithic settlement, consisting of a rock-shelter half shielded by a wall, and not far away the foundations of a house, the first yet discovered in Crete. The finds included hand-made gray potsherds, bone awls and pins, chips of obsidian, and thirty-six stone axes. The ossuary contained the usual mass of reinterred bones, with many fragments of Early Minoan III pottery. A comparison with the six other ossuaries shows that this form of reburial was in use from the early bronze age to the end of the Middle Minoan period. On the temple site the excavations showed below the Hellenic stratum a series of Minoan houses beginning in the Early Minoan period. At the end of Middle Minoan II a catastrophe seems to have occurred, and the reestablishment of the settlement occurred in Late Minoan I. This period (Late Minoan I and II) yielded some fine vases as well as those of degenerate styles, and in particular some carvings in ivory of excellent workmanship. The buildings of Late Minoan III were much damaged when the site was levelled for the Hellenic temple, which seems to have been the only building here in later times. The block of houses excavated showed four clearly separate strata of walls, extending from Middle Minoan to Late Minoan III. Much pottery was found, and about half way down, the indications of a place of sacrifice, white ashes, and remains of oxen. There were also fragments of bulls' heads of clay. Three sets of clay water-pipes were found in this section. Finally two burials in *larnakes* were found on a neighboring ridge. Evidently here also there was reburial of bones, for in and about the *larnakes* were no less than twenty skulls. A series of *larnax*-burials at Sarandári is described by C. H. HAWES (pp. 293-297; fig.). All belonged to Late Minoan III. The presence of skulls outside as well as inside the *larnax*

is attributed to early plundering of these burials. The finds at the temple of Dictæan Zeus are described by R. C. BOSANQUET (pp. 298-308; 2 pls.; 6 figs.). All remains of buildings were destroyed a generation ago, but the ground yielded many terra-cottas and bronzes. Of the former the most important are the remains of architectural decorations. From an early temple are numerous pieces of sima decorated with the recurrent group of a warrior mounting a chariot and followed by a second warrior on foot. From the same temple come antefixes in the form of a *gorgoneion*. From a later building are fragments of a conventional sima, as well as antefixes representing Medusa as a woman in Doric chiton, holding two snakes in her hands, while others spring from her shoulders. The same type is found at Praesus. Among the pottery lamps and torch holders are conspicuous, but there are few vases, figurines, or plaques. The bronzes include shields decorated with zones of animals, of the same type as those found in the Idaean cave, also miniature pieces of armor, and many fragments of small tripods.

CRETE. — PHAESTUS. — The Italian Excavations. — In *Ath. Mitt.* XXXI, 1906, p. 366, is a summary of Pernier's work at Phaestus in 1906. On the slope to the south of the palace he found at the bottom the remains of houses of the older (Kamares) period, above these supporting walls of the later Mycenaean palace, and above these again the foundations of an archaic Greek temple. Numerous shafts have made clearer the relation between the earlier and later palaces. Below some magazines of the earlier palace was found a layer of primitive Kamares ware, and below this neolithic remains.

CRETE. — PRINIÄ. — Recent Discoveries. — At Priniä, Pernier has found Hellenistic fortifications, a Mycenaean stele with a relief representing a standing figure in a long garment, and some rude idols around which twine snakes. The pottery includes many fragments of pithoi with decorations in relief. (*Ath. Mitt.* XXXI, 1906, p. 367.)

CRETE. — SITIA. — An Early Dwelling. — *Ath. Mitt.* XXXI, 1906, pp. 367-368, reports some of the results of excavations by Xanthudides at Sitia (*Χαντί*) east of Gortyn. Most important is the discovery of an elliptical walled enclosure (26 × 15 m.) divided into small chambers. Near the entrance was a small court with a well. One room was filled with pithoi, another contained a small altar and remains of ashes, and a third showed traces of a staircase. The pottery dates the settlement in the Kamares (Middle Minoan) period. The form of the building shows the transition between the large elliptical hut and the later palace, with its regular arrangement of rooms.

DAULIS. — A Metrical Epitaph. — In *R. Ét. Anc.* VIII, 1906, p. 284, A. E. CONDOLEON publishes the epitaph from Daulis of a certain Erato. It is in two elegiac couplets, which have for their theme that if money could purchase release from death, none of the rich would die.

DELOS. — Recent Discoveries. — *Le Musée*, III, 1906, p. 360, reports the discovery at Delos of six large archaic marble lions. A statue of Polyhymnia resembles, but surpasses the statue of the Muse in Berlin. Another fine work is a head of Dionysus in the style of Scopas. (See *C. R. Acad. Insc.* 1906, p. 387.) Other finds include mosaics, jewellery, and a hoard of well-preserved coins. *Ibid.* p. 470, the discovery of a Mycenaean tomb is announced. No details are given.

DELPHI.—**The Treasury of the Athenians.**—In *C. R. Acad. Insc.* 1906, pp. 531-533, J. HOMOLLE reports the complete restoration of the Treasury of the Athenians at Delphi, undertaken at the expense of the city

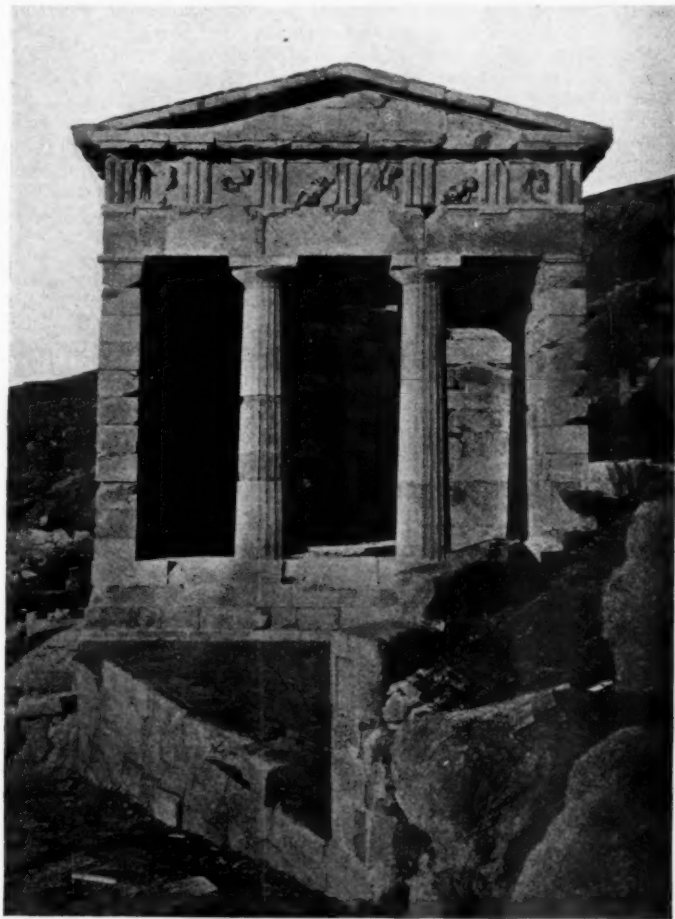


FIGURE 5.—THE TREASURY OF THE ATHENIANS AT DELPHI.

of Athens (Fig. 5). The work was begun in 1903. The duty of reconstructing the text of the numerous inscriptions on the antae and walls would alone have compelled the collection of the scattered stones of the

building, and in fact the material is much more ample than was afforded for the restoration of the temple of Athena Nike or of the Erechtheum.

EPIDAUROS.—Recent Excavations.—Since 1903 Kavvadias has been excavating at Epidaurus, and the results are summarized in *Ath. Mitt.* XXXI, 1906, pp. 369–371. The base of a bronze statue near the ramp leading up to the temple has been found to be connected with a conduit, so that the water was carried through the right foot of the statue, and then by a series of basins to the Abaton and a neighboring room. Doubtless the water poured originally from a dish in the hand of the statue which must have represented the god, who thus furnished holy water to his worshippers. Near the temple of Artemis a large building has been uncovered, which in its earliest form seems to have been a court surrounded by narrow passages.

It is probably the early altar and Abaton where, as inscriptions show, Apollo and Asclepius were worshipped a hundred years before the temple of the latter was built. The later Abaton was in the long hall on the north wall of the temenos.

LACONIA.—Work of the British School in 1905.—A detailed report of the explorations in Laconia undertaken in 1905 by the British School at Athens (see *A. J. A.* X, 1906, p. 105), is given in *B. S. A.* XI, 1904–05, pp. 81–138. The discovery of the *heroön* at Kollyri, near Angelona, is described by A. J. B. WACE and F. W. HASLUCK (pp. 81–90; pl.; 8 figs.). The two reliefs are of special interest. The one in terra-cotta represents the hero enthroned toward the left, holding a cantharus,



FIGURE 6.—RELIEF FROM ANGELONA.

and before him, facing outward, a standing female. No snake or worshippers are present. The other relief (Fig. 6) shows the very unusual type of the worshipper standing alone. As no inscriptions were found, the name of the hero worshipped is unknown. The same writers describe (pp. 91–99; 4 figs.) the excavations at *Geronthrae* (Geraki). The search for the temples of Ares and Apollo mentioned by Pausanias proved fruitless, but the Acropolis showed everywhere traces of human habitations, and the bronzes, terra-cottas, stone implements, and pottery showed continuous occupation from neolithic times. Of some importance is the presence of Mycenaean ware

with local peculiarities. Mr. WACE discusses (pp. 99-105; 6 figs.) four sculptures recently found here, to which is added the relief published by Schröder, *Ath. Mitt.* 1904, pp. 47 ff. (see *A.J.A.* VIII, 1904, p. 360). He concludes that they are probably the product of a local school working in Laconia during the sixth and fifth centuries B.C. The inscriptions are treated by H. J. W. TILLYARD (pp. 105-112). These are 11 in number, of which 5 are Christian. Most of the others are single names or small fragments. One, 10 lines in length, is part of a dedication by a victorious athlete, and seems to be somewhat earlier than the Damonon inscription, though later than 479 B.C. It seems to mention a festival Ἐκαρόμβα, perhaps the same as Strabo's Ἐκαρόμβαια. No. 11 is from the base of a statue of Antigonus Doson. This leads to a Historical Note (pp. 112-123) by TILLYARD and WACE in which are discussed the history of Demetrius the Fair (c. 295-247 B.C.) and the worship of the earlier Diadochi, who, it is maintained with Kornemann (*Klio*, I, p. 67), were not deified during their lifetime. G. DICKINS describes the work at **Thalamae** (pp. 124-136; 7 figs.). Nothing of great importance was found, though the discovery of marble Doric capitals and pilasters seems to confirm the belief that here was the oracle of Ino-Pasiphae. The site seems to have been occupied since neolithic times, and the earth has been very thoroughly turned over in recent years. Among the six inscriptions is a dedication Λαυκία | ἀνέθηκε | τῷ Ἀγλατίῳ, a form of the name Asclepius. The Ἐρμαῖ on the northeast frontier of Laconia (Paus. II, 38, 7) are identified by K. ROMAIOS (pp. 137-138) with mounds at ὄρους Φοινεμένους, which seem to have been tombs. A detailed discussion is withheld until after further excavation.

LEUCAS.—*Progress of the Excavations.*—During 1906 Professor Dörpfeld continued his excavations at Leucas, discovering a long settlement with simple walls, pottery with engraved ornament, and a few fragments of glazed ware. He considers this as the Homeric city of Ithaca. In the neighborhood has been found an archaic temple with old Doric columns outside, and Ionic columns within. The clearing of a cave has led to the discovery of prehistoric remains, including stone implements, monochrome potsherds such as are found in Troja II and Cnossos I, and also dull painted ware recalling the early Italian and Thessalian pottery. In Acarnania, opposite Leucas, Dörpfeld has also found a Greek temple and two sanctuaries with terra-cottas. (*Ath. Mitt.* XXXI, 1906, p. 364.)

OLYMPIA.—*The Age of the Sanctuary.*—In *Ath. Mitt.* XXXI, 1906, pp. 205-218 (8 figs.), W. DÖRPFELD describes briefly some recent soundings in the Heraeum and Pelopion, undertaken primarily with a view to determining the nature of the earliest pottery. The excavations at Leucas had shown a settlement using monochrome geometric pottery, and also bronzes resembling the oldest found at Olympia. As this settlement was covered by a thick layer of gravel on which was a Greek settlement of the seventh century, the early date of these remains is clear. Similar pottery and bronzes were found at Olympia, but the results are of such importance that further excavations seem necessary. Dörpfeld argues that the geometric style of the early iron age represents the original art of the Achaeans, which was superseded at the courts of the princes by the Oriental "Mycenaean" art, whether this came from Crete or Phoenicia.

A Bronze Statuette.—The bronze statuette 23.7 cm. high, found beneath the opisthodomos of the Heraeum (Fig. 7), is described by P. STEINER in *Ath. Mitt.* XXXI, 1906, pp. 219-227 (pl.). He compares it with a bronze from Delphi (*B.C.H.* XXI, 1897, pl. X), and one from the grotto of the Idaean Zeus. Among large figures the closest relationship is shown by the Apollo of Melos. There are marked divergencies from Mycenaean bronzes. All indications point to the Argolid as the probable place of origin. No sure date can be assigned, but it is certainly earlier than the sixth century B.C.



FIGURE 7.—BRONZE STATUETTE FROM OLYMPIA.

MOUNT PARNES.—The Cave of Pan.—

A continuation of the account of the antiquities found in the excavation of the Cave of Pan (see *A.J.A.* X, 1906, p. 104) is published by K. ROMAIOIS in 'Εφ. 'Αρχ. 1906, pp. 89-116 (2 pls.; 11 figs.). Most noteworthy is a small gold clasp in the form of a *tettix*. It has archaic characteristics, and seems to be a specimen of the *tettiges* mentioned by Thucydides as worn in the hair before his time. The other articles described are a small gold model of a bedstead, four seal rings, a few bits of relief work in silver, an almost uninterrupted series of vases and vase fragments from prehistoric times down to the latest Attic styles, a few votive images in terra-cotta, and many lamps, some Greek, but nearly all Christian, which age compared with those from Vari published by Bassett in *A.J.A.* VII, 1903, pp. 338-349.

PHTHIOTIS.—Topography.—In *Ath. Mitt.* XXXI, 1906, pp. 1-37 (3 pls.; 13 figs.), F. STAEHLIN gives the results of topographical studies in the Phthiotis. The earlier maps are corrected in details, and the general features of the plain of Halmyros described. The ancient cities are then taken in order, and their situation, remains, and history briefly noted. The cities treated are Phthiotic Thebes, Pyrasos, Phylace, Itonos, Eretria, Coronea, and Halos. There follows an account of unknown cities or forts near Tournati, Genitzek, Karatzadali, and Kokoti, and of remains of a temple not far from Genitzek. At Kokoti the walls are Hellenistic, but the objects found are of the stone age. The importance and ease of excavations in this region, which would throw light on the early civilization of Thessaly, are emphasized.

SCIATHUS AND PEPARETHUS (SCOPELOS).—Ancient Remains.—The topography and ruins on the islands of Sciathus and Peparethus (now called Scopelos) are described by C. FREDRICH in *Ath. Mitt.* XXXI, 1906, pp. 99-128 (17 figs.). On Sciathus the modern city nearly corresponds with the ancient, of which but scanty remains exist. The site of the second ancient city is unidentified. The mediaeval town was on a cliff in the northern part of the island, now abandoned. There are ruins of one or more watch-towers at exposed points of the coast. On Peparethus were three cities, two, Peparethus and Selinus, in fruitful parts

of the island, but with poor harbors, the third, Panormus, on the only good harbor. At the first and third sites the remains are scanty, chiefly traces of fortifications and terrace walls. At Selinus there are more ancient walls and foundations visible than on any other of the Magnesian islands, and excavation would be easy. The remains seem to include a private house, public buildings, and a large terrace wall. On the island are also several ancient watch-towers. A. J. B. WACE contributes notes to this article, and *Ibid.* pp. 129-133 adds some results from his own visit to these islands. His article is concerned chiefly with the Christian remains, and includes an account of the Good Friday celebration at Sciathus, and a list of the carved screens (τάμπλα or εικονοστάσις) in the churches of Scopelos.

SCYROS.—**Ancient Remains.**—In *Ath. Mitt.* XXXI, 1906, pp. 257-278 (15 figs.), C. FREDRICH describes in some detail the ruins of the ancient city of Scyros, including the walls and the Episkopi, built in 895 A.D. Other remains on the island, as seen during a brief visit in 1904, are also noted.

Archaeological Notes.—In *B.S.A.* XI, 1904-05, pp. 72-80 (3 figs.), R. M. DAWKINS publishes notes of a visit to Scyros in 1905. Section 1 gives a brief account of the Carnival masquerade characteristic of this island (*Ibid.* VI, 1899-1900, pp. 125-127). Section 2 contains a description and plan of the ruined church of the Episkopi, built in 895 A.D., according to an inscription originally on the façade. Its plan is almost exactly that of the Church of the Protaton on Mt. Athos. In section 3 is an account of late Mycenaean and geometric vases found in two recently discovered tombs. Both series show distinctly local characteristics indicating the isolation of the island during this period.

SPARTA.—**The Shrine of Artemis Orthia.**—The Managing Committee of the British School at Athens has issued an appeal for funds to enable the further prosecution of work at Sparta. The circular contains a summary of the results obtained in 1906, from which the following statement is abridged. Experimental and preliminary excavations were undertaken on the site of ancient Sparta. The discovery of the town walls proved that the city extended as far as the bank of the Eurotas. On the Acropolis part of the stage of the theatre was cleared as well as the foundations of the fortifications, and many inscriptions came to light. Of the Roman city a large bath was partly cleared. The most important results were obtained on the right bank of the Eurotas. Here a long narrow building has been fully cleared, and a small Heroön discovered which yielded stratified remains ranging from geometric to late Greek.

Not far from this on the bank of the river is the most interesting discovery yet made, and certainly the most important archaeological find of the year in Greece. This is the Shrine of Artemis Orthia, the savage goddess at whose altar the Spartan youths underwent the ordeal of scourging. Trial-trenches were sunk, and such rich remains of the archaic period of Greek art came to light, that the complete excavation promises to result in the discovery of a greater mass of such finds than has ever been found at any site in Greece, while, in view of the obscurity of the beginnings of art in Laconia, the interest of such objects can hardly be overstated. Thousands of votive offerings have already been found, comprising lead figurines (Fig. 8), carved ivories, pottery, bronze brooches and ornaments, and a remarkable series of clay masks, many of them painted and modelled

with extraordinary freshness and vigor. As belonging to the archaic period of art their realism is without precedent. These may have been used in some ritual mystery play, and thus have important bearing on the earliest history of the drama in Greece. The almost innumerable lead



FIGURE 8.—LEAD FIGURINE FROM SHRINE OF ARTEMIS ORTHIA.

figurines will present, when all the varieties have been recovered, the largest series of votive offerings ever found, and will shed much light on the cult of Orthia, and on Greek worship in general. In this same archaic stratum the trial-trench uncovered walls and roof-tiles, some of them painted, and the full excavation will possibly give the means of reconstructing in some measure the earliest temple on the site. Two archaic dedicatory inscriptions have been found, and it is probable that more remain. These results have been obtained from trial-trenches, which merely tap the archaic stratum, and there is no reason to suppose that the rest of the site will not prove equally rich. The stratum in question is partially covered by the foundations of a Roman arena, embedded in the masonry of which many archaistic inscriptions were found last year, and many others doubtless await discovery. This building has been partly cleared, and its peculiar form makes it a structure of great interest. It is a horseshoe-shaped arena which presumably enclosed the altar, at which the boys suffered, and it is built round the end of a temple, the foundation of which still remains.

A summary of these discoveries in *Ath. Mitt.* XXXI, 1906, pp. 364-365, adds that fragments of Corinthian vases were found over a stratum belonging to the geometric period, as shown by the potsherds and bronze fibulae, which in turn rested on undisturbed ground. Of Mycenaean remains there was no trace.

SUNIUM.—**Colossal Statues.**—*Ath. Mitt.* XXXI, 1906, pp. 363-364, contains a short account of the discovery by Staïs, near the steps of the temple of Poseidon at Sunium, of a colossal archaic "Apollo" statue and of the torso of a second. Not only the size (ca. 3.50 m.), but also the careful rendering of the muscles, and the fine treatment of the hair render these statues far superior to the others of this type. The bases of the colossi were also found. It seems that here also after the Persian invasion the damaged votive offerings were used for building up the new terrace.

TEGEE.—**Inscriptions.**—In *Ἐφ. Ἀρχ.* 1906, pp. 23-66 (pl.; 2 figs.), A. S. ARVANITOPOULLOS publishes a number of inscriptions from Tegea. The list includes epitaphs, ephebic lists, a fragment of a decree containing a list of *προστάρται* and generals, herms dedicated to various divinities, including Zeus *Στροφαῖος* and *Ἄγαθός Θεός*, and an altar of Helios and Asclepius.

THEBES.—**Mycenaean Remains.**—At Thebes, near the present Agora, Keramopoulos has found a burned Mycenaean building with fragments of frescoes and abundance of pottery, which he identifies with the "House of Cadmus" (Paus. IX, 12, 3-4). Above the Mycenaean strata there

was absolutely nothing found from Greek or Roman time. The site seems first to have been occupied — after the destruction by fire of the Mycenaean building — in Christian times. Keramopoulos thinks he has here the chambers of Harmonia and Semele, of which Pausanias saw the ruins. (From a letter of B. H. HILL.)

TRICHONIUM. — **Contents of a Burial Mound.** — G. SOTERIADES publishes in *Εφ. Ἀρχ.* 1906, pp. 67–88 (pl.; 23 figs.), articles found by him in a great burial mound in the cemetery of the ancient Trichonium in Aetolia during 1903. The mound was made of earth and stones to cover a tomb formed of stone slabs, which was built over the ruins of an earlier tomb. In the later, undisturbed tomb, which dates from the first years of the second century B.C., were found an Aetolian silver didrachma of Demetrius II of Macedonia or Antiochus the Great of Syria, a crown of gold oak leaves, almost a score of small silver vessels, a bronze lamp-stand, and a seal ring with an intaglio representing Thalia with thyrsus and comic mask. In the earth of the mound and apparently from the earlier tomb were found a strip of silver, perhaps from a dagger-sheath, with an interesting relief representing a combat of horsemen against hoplites between a *tropaion* and a Nike, a pair of bronze spurs, two knitting needles of bronze, and two small silver reliefs representing Nike.

ITALY

ARCHAEOLOGICAL DISCOVERIES IN 1905. — The principal discoveries in Italy, reported in the official publications during 1905, are summarized by G. KÖRTE in *Arch. Anz.* 1906, pp. 102–109. Almost all have been noticed already in the JOURNAL. Attention is called to the fact that the discovery in the foundations of the Campanile at Venice of an inscription of the time of Augustus bearing names known to belong to Este, shows whence were brought the stones for this building.

BOLOGNA. — **Excavations in the Necropolis.** — The French School at Rome has been the first of the foreign schools to profit by the new Italian law permitting excavations. In *C. R. Acad. Insc.* 1906, pp. 315–325 (plan), A. GRENIER reports on his first campaign at Bologna. He gives first a brief statement of the results of earlier excavations and of the importance of Bologna in the Etruscan question. His investigations were directed to finding (1) Villanova burials more archaic than those yet discovered, and (2) burials marking the transition from the Villanova period to the Etruscan. Neither object was attained. Between the Villanova necropolis outside Porta S. Isaia and the brook Ravone were found five skeletons, one surely Etruscan of about the middle of the fifth century, and four from the Villanova period, one hundred and fifty years earlier. Excavations near the Certosa led only to the discovery of Etruscan graves. The results confirm absolutely the conclusions of Brizio. The new excavations have shown the course of the ancient road along which the Etruscan graves are placed. It ran due west from the city gate.

BOLSENA. — **Recent Discoveries.** — In *Not. Scav.* 1906, pp. 59–93 (32 figs.), E. GABRICI gives a report of recent discoveries near Bolsena. Excavation in the district of Barano in 1903 brought to light many chamber and trench tombs, containing fragments of vases, some crude, others

with geometric decoration in white on a red ground. These are much earlier than the time to which the foundation of Bolsena has hitherto been assigned. In the district of **Morone** a tomb of two chambers was opened, containing vases of the seventh century B.C. At **Pozzarello** a rectangular area was found surrounded by an Etruscan wall. In this were many votive objects, including bronze figurines of the *Fortuna* type, coins, etc. The dates of the coins extend from the early part of the third century B.C. to the reign of Gordian IV. Near by are foundations, perhaps belonging to a temple of the Etruscan goddess, *Nortia*. On the road from Bolsena to Montefiascone were discovered the foundations of another temple. Remains of Roman houses were found in the district of Cividale and also in that of Mercatello. Excavation in the amphitheatre of **Mercatello** has brought to light the northwest entrance and also a subterranean passage. It is clear that there were two entrances at the extremities of the longer axis. From the wide passage extending around the building, inside the outer wall, stairways led to an upper passage; whether there was a third passage is doubtful; there certainly was not a fourth. Other discoveries of less importance have been made in the same locality.

OSTIA. — Terra-cotta Stamps. — At Ostia about four hundred terra-cotta stamps have been found which represent theatrical and hunting scenes from the celebration of the public games. These were used to stamp the loaves of bread that were distributed to the people in connection with the public banquets provided during the games. *Mulsum* was also distributed with the loaves of bread, and many small measures, containing about three-quarters of a litre, were found with the terra-cotta stamps. (S. B. P., *Nation*, July 26, 1906.)

POMPEII. — Recent Excavations. — In *Not. Scav.* 1906, pp. 97-107 (7 figs.), A. SOGLIANO gives the result of excavations at Pompeii, in 1902 at the Porta del Vesuvio, and in that year and the following years in the large theatre. The **Porta del Vesuvio** is approached by a broad passage with tufa walls, and a sidewalk on the west side. Near the gate the passage is narrower, and there are blocks indicating the exact location of the gate; there are two altars here, of which the larger has painted decorations. Then the passage becomes wider again and has a sidewalk on both sides. At the end on either side are masses of masonry, which supported the vault covering the passage. That on the west is separated from the wall, indicating the existence of a narrow side-passage; that on the east is on the line of the wall.

Excavation outside the **Theatre** has shown that the east and west walls of the stage-building were once without openings and were decorated with five pilasters of tufa or limestone; later the three northern pilasters on each side were partly demolished. In the back wall there were originally five entrances. The level on the outside was then more than a metre below the present level. In the orchestra remains have been found of a circular basin, about 7 m. in diameter. Inside this was a smaller and later one, also circular. Further south in the orchestra are remains of small rectangular basins of various dates. The latest is a large rectangular basin, extending toward the north into the space occupied by the circular basins. These basins were covered by three successive pavements.

The Theatre. — The results of excavations conducted from 1902-1905

by W. Dörpfeld and A. Mau in the larger theatre at Pompeii are set forth at length by A. MAU in *Röm. Mitt.* XXI, 1906, pp. 1-56 (pl.; 10 figs.). The history of the proscenium, stage, orchestra, and *cavea* is divided into six periods:

(1) Of the first edifice (ca. 200 B.C.) we know only the *cavea*, which was smaller than the present *cavea*. (2) In the second century B.C. the *cavea* was enlarged. (3) About 100 B.C. (or possibly 80) the present stage-building was erected in its earliest form. Its front had three doors on the level of the orchestra, and was enclosed by raking *parascenia*; behind was a hall with five doors; in the orchestra was a large round basin. (4) About 80 B.C. (or possibly 40), the *parascenia* were removed, and a low stage introduced, with large side-entrances. The scene was a straight wall, with apparently five doors framed by columns. The floor of the hall behind the scene was raised, also the orchestra, so that the stage was about 0.70 m. above the latter; more basins were made in the orchestra. (5) About 1 B.C. came the alterations of the Holconii, including elaboration of the scene with ornate architecture in brick, and only three doors in the front. The floor of the hall was lowered somewhat. Marble replaced tufa in the seats of the *cavea*, tribunes were built over the *parodoi*, the orchestra was lowered to its original level, and a large basin constructed in the centre. (6) Later, but at an uncertain date, the basin was filled up, and the floor of the orchestra removed for a renewal which was never carried out. Mau concludes that in the early form of the theatre the actors stood on the level ground, but directly in front of the scene-wall, between the oblique side-walls, which can have had no other function than to frame in the scenes, with the least possible obstruction of vision.

ROME.—Changes at the American School.—Professor Richard Norton has resigned the Directorship of the American School of Classical Studies in Rome, and Professor Jesse Benedict Carter has been appointed in his place.

The Necropolis in the Forum.—In *Not. Scav.* 1906, pp. 5-46 (44 figs.), G. BONI continues his detailed account of discoveries in the necropolis of the Roman Forum. At the time when the report was written, twenty-six tombs had been explored. These he divides into four groups: the first and second,—cremation and burial tombs respectively,—he calls *tombe pre-romulee*; the third,—burial tombs in trench form, like those of the second group,—he calls *tombe romulee*; and the fourth,—two tombs of very young children, *suggrundaria*,—he calls *tombe post-romulee*. Five tombs of the first group are described in detail, the greater part of the report being devoted to the description of forty-six vases, including two hut-urns found in these tombs. The vases are all hand-made and crude; they are generally without decoration. Many, however, are of graceful form, and some are decorated with projecting bosses or with simple incised geometric patterns. The only other objects found in these tombs were three bronze fibulae.

Ibid. pp. 46-54 (3 pls.; fig.), A. MOSSO describes in detail the heads of four prehistoric skeletons found in the Roman Forum. One is that of the woman found near the *Equus Domitiani* (*A.J.A.* X, 1906, p. 353), the three others, those of a man and two children, were found near the temple of Antoninus and Faustina.

The Tribunal Praetorium in the Forum.—Part of an inscription, *L.*

Naevius L. f. nus, has been found in the travertine pavement near the Column of Phocas. This *Naevius* seems the same as the praetor whose name appears on the back of the relief of Mettius Curtius (*C.I.L.* VI, 1468). The inscription of another praetor (*C.I.L.* VI, 1278) was found on the steps of the column of Phocas in 1811. Hülsen conjectures that these inscriptions were connected with the *tribunal praetorium* which stood in front of the Basilica Julia. (T. ASHBY, JR., *Cl. R.* XX, 1906, pp. 378-379; S. B. P., *Nation*, July 26, 1906.)

The Column of Trajan.—In a notice of recent archaeological progress in Rome in the *Nation*, July 26, 1906, S. B. P. (LATNER) reports the work of Commendatore Boni at the Column of Trajan. Investigation showed that a large excavation had been made under the pedestal of the column during the middle ages, and that a chamber in the pedestal itself had been filled up. This chamber has now been excavated. A small window opens into it on the southwest side, and along the northwest side something has been cut away which Boni thinks may have been a sarcophagus. Almost all the missing fragments of the great marble wreath that forms the base of the columns have been found, and are being replaced. A mould of this wreath is also to be made so that plaster casts may hereafter be procured. The architrave and the inscription are also to be restored. Under the concrete bed of the pavement of the Forum of Trajan has been found the pavement of a road belonging to the beginning of the first century A.D. It was flanked on both sides by buildings. It was evidently covered when the Forum of Trajan was built, and seems to disprove the removal of a ridge connecting the Quirinal and the Capitol to make room for the Forum. The work at the Column of Trajan is also discussed by T. ASHBY, JR., in *Cl. R.* XX, 1906, pp. 379-380.

A New Street.—Another name has been added to the list of Roman streets by the discovery of a marble altar dedicated to the Lares Augusti by the officials of the *Vicus Statae Matris*, on the Caelian. The inscription dates from 2 B.C., and gives the names of the consuls of that year, L. Caninius Gallus and C. Tufius Germinus, hitherto unknown in the *fasti*. This also indicates the date of the *lex Tufia Caninia*, relating to the manumission of slaves. (S. B. P., *Nation*, July 26, 1906.)

Minor Discoveries.—The following discoveries are reported from Rome: Near S. Croce in Gerusalemme, the pavement of an ancient street; near Porta Maggiore, marble architectural fragments; on the Via Labicana, about two kilometres from Porta Maggiore, an inscription relating to the Aqua Marcia, and the pavement of the ancient road which ran between the Aqua Marcia and the Aqua Claudia; on the Via Salaria, in the work on the new Corso di Porta Pinciana, various sepulchral inscriptions (G. GATTI, *Not. Scav.* 1905, pp. 405-408); near S. Croce in Gerusalemme a drum of a marble column, and fifteen terra-cotta amphorae; in the Via del Quirinale, near the building which was once the convent of S. Silvestro, drums of marble and granite columns; in the Via della Stamperia, the pavement of an ancient street; in the Via della Dogana Vecchia, late walls; in the Viale del Re, the pavement of an ancient street, brick walls, and the floor of a room; in the Via Nomentana, between the Corso d'Italia and the Praetorian Camp, remains of two white marble pavements, one above the other, and below these a narrow passage lined with marble slabs.

Excavation in the Via di S. Sabina has brought to light a paved area on which rested the *carceres* of the Circus; also three rectangular bases, which probably held statues of horses. (G. GATTI and A. VALLE, *ibid.* 1906, pp. 94-96.) In the Villa Colonna, on the Via del Quirinale, were found a wall of tufa and one of brick; in the Piazza dei Cinquecento, walls belonging to the large *piscina*, near the Baths of Diocletian; between the Vie del Tritone, dei Serviti, and dei Due Macelli, an ancient pavement running east and west, bordered by brick walls; also four white marble columns; in the Via Bocca della Verità, an ancient drain of tufa; on the Aventine, near S. Saba, ancient walls of brick and *opus reticulatum*; in the construction of the street leading from the Corso d' Italia to the new riding-school, several sepulchral inscriptions belonging to the late republican cemetery. (G. GATTI, *ibid.* 1906, pp. 119-122.) More inscriptions from the tombs on the Via Salaria are published by Hülsen, *Röm. Mitt.* XXI, 1906, pp. 87-88.

SARDINIA.—**A Prehistoric Settlement and Tombs.**—At Ussana, on the hill called *Bruncu e sa Torre*, have been found several tombs of doubtful period; also, on the same hill, remains of a prehistoric settlement, including vase fragments and large blocks of stone, roughly cut. (A. TARAMELLI, *Not. Scav.* 1906, pp. 56-58.)

SICILY.—**Various Discoveries.**—In *Not. Scav.* 1905, pp. 425-453 (16 figs.), P. ORSI continues his account of recent explorations and discoveries in southeastern Sicily. Tombs of the Sikel, Christian, and Byzantine periods have been found in many places. At **Pachino** a marble portrait head of the fifth or fourth century B.C. was found; at **Camarina** a marble relief of a head, of the fifth century; at **Buccheri** a collection of coins, of Corinth, Thasos, and Macedonian kings; at **Mineo**, another collection, of Sikel and Greek coins. At **Caltagirone** were found evidences of a small Greek colony, established in the seventh or sixth century. At **Maniace** are remains of a small bathing establishment, with mosaic floors. At **Mt. Bubonia** are remains of a Sikel town, including a large rectangular structure and smaller houses; in the necropolis here were found native vases of the third and fourth Sikel periods, and Greek vases of the sixth and fifth centuries; also ornaments of bronze and silver. At **S. Cataldo** has been found a large sarcophagus with painted decorations, unlike anything hitherto found in Sicily or Greece.

SICILY.—**GIRGENTI.**—**A Greek House.**—In *J.H.S.* XXVI, 1906, pp. 207-212 (plan), R. P. JONES and E. A. GARDNER publish notes on a recently excavated house near Girgenti. It was originally a pre-Roman construction, but a bath and the smoothing over of fluted columns are Roman. The only capital found has the outlines of the best period of Doric. A peculiar feature is a square recess opening from the peristyle and containing a hearth. As there are two courts, this house corresponds better than any Greek house yet known with the type described by Vitruvius, which had one part for private life and another for entertainment. The excavation is not so complete as to make all points of the plan quite clear.

TORRE NUOVA.—**Sarcophagi.**—In *Not. Scav.* 1905, pp. 408-424 (7 figs.), G. E. RIZZO gives a somewhat detailed description of the sarcophagi found in 1903 at Torre Nuova on the Via Labicana (*A.J.A.* X, 1906, p. 354). They date from the second century or the first part of

the third. The most important has sculpture on all sides, that of the principal side showing a style intentionally different from that of the three others. The principal side represents an initiation into the Eleusinian mysteries in a form much more complete than other representations of the same thing. It shows the initiation and purification of Heracles by Eumolpus, with sacrifice and libation to the three Eleusinian divinities, Demeter, Core, and Iacchus, in the presence of Dionysus and Hecate. The three other sides have scenes of mourning. A second sarcophagus is decorated with a relief illustrating the myth of Endymion and Selene. It is an ordinary subject, without noteworthy features. The cover of this sarcophagus, which, however, did not originally belong to it, is decorated with several small reliefs, chiefly of Bacchic subjects. A third sarcophagus has a representation of the myth of Dionysus and Ariadne; the most noteworthy feature is the figure of a female centaur with her small child. A fragment of a fourth sarcophagus shows the marriage of Aeneas and Lavinia; the scene includes a figure of Mars, on whose shield are the Lupercal, the *figus Ruminalis*, and the wolf with Romulus and Remus. The cover of a missing sarcophagus is in the form of the upper part of a couch on which rests a youth with a small dog at his feet; the face is evidently a portrait and very lifelike.

VARIOUS DISCOVERIES.—Three Roman tombs have been found at **Castenaso**. In one was a white glass bottle, perfectly preserved, decorated with a complicated system of incised circles. (A. NEGRIOLI, *Not. Scav.* 1906, pp. 113-116; fig.) At **Gerace**, in the neighborhood of ancient Locri, has been found a terra-cotta base with a relief representing a lion in the act of killing a deer. The style is that of the sixth century B.C. (*Ibid.* 1906, p. 55; fig.) At **Lucca**, in the demolition of the abandoned chapel of SS. Ippolito and Graziano, Roman substructures of tufa have been found, probably belonging to a small public building or temple. (L. PERMIER, *ibid.* 1906, pp. 117-119; 2 figs.)

SPAIN AND PORTUGAL

ARCHAEOLOGICAL DISCOVERIES IN 1905.—Many ship anchors of lead, found by sponge divers near **Cape Palos**, doubtless mark an important commercial port. They are of various weights and sizes, and have inscriptions in Greek or Latin characters, among these being a dedication to Zeus Casius which is reminiscent of the temples of that god in Corfu and on the borders of Egypt. A large marble statue of Apollo, of Augustan period and much mutilated, was also found in the sea, not far from **Cádiz**. The most interesting recent find, made by a peasant at **Jávea**, in the northern part of the province of Alicante, on the eastern coast, is a gold diadem, gold chains with pendants, and other ornaments of gold and silver, found buried in an earthen pot. The workmanship, which is very fine, resembles that of similar ornaments found in Etruria and southern Russia, and appears to be genuine Greek, while the articles are like those worn by the Lady of Elche and the statues of Cerro de los Santos. Another accidental find is the Mithraeum at **Merido**, with inscriptions and statues, among the latter being the Mithraic Kronos, an erect nude figure with human head and surrounded by the coils of a snake. An altar com-

memorating the birth of Mithras has an inscription of 155 A.D., giving the name of the founder of the shrine and his title of *Pater*. Two gentlemen of Seville, named Viera, have excavated a second underground megalithic structure in **Andalusia**, near the famous Cueva de Menga. It has a long corridor leading to a square chamber which is roofed by a single slab. A third dromos tomb, la Cueva de Romeral, has a circular chamber with dome-shaped roof, and is built of small stones. The native Iberian pottery with geometric curvilinear designs and of very ancient origin continues to be found in burial grounds, and some specimens are of great size and beauty. This style had a later development, influenced from the Orient, through floral and animal subjects to the human figure, and it continued in use down to Roman times. A rough heavy pottery of black clay is also found in Andalusia. Near **Segobriga**, in the province of Cuenca, is a grotto that was once inhabited, but no wall pictures have as yet been found. Remains in this region are chiefly Roman, but beneath the Roman are in many places older Iberian settlements. This is so at **Numantia**, where native pottery and sculpture comparable with that of southern and eastern Spain has been found. A cemetery at **San Anton** contains every sort of burial, partial and complete cremation, inhumation in terra-cotta jars, in slab graves, in trenches, under tumuli and cromlechs. At **La Punta de Guixols** are graves dug in the rock in regular rows and shaped like huge jars. They contain several tiers of ash-urns accompanied by vases of offerings. (P. PARIS, *Arch. Anz.* 1906, pp. 168-181.)

ALJUSTREL.—**Roman Regulations for a Mine.**—In *C. R. Acad. Insc.* 1906, pp. 328-331, R. CAGNAT publishes a provisional translation of the Latin text, recently found on a bronze tablet in the copper mine at Aljustrel in Portugal. It is of great length and contains detailed regulations for the development of the mine, the provisions under which contracts could be let for working the silver and copper veins, and the punishments for theft, for interfering with the supports or galleries, and for working outside of the allotted claims.

ALMEDINILLA.—**Excavations and Researches.**—In *R. Arch.* VIII, 1906, pp. 49-92 (22 figs.), P. PARIS and A. ENGEL describe excavations and researches at Almedinilla, in the province of Cordova, where excavations were carried on as early as 1866. The objects discovered in the excavations carried on by the present writers are, like those discovered previously, chiefly native pottery, with linear decoration, and bronze weapons. The date of some of these, at least in the necropolis of Cerro de la Cruz, is determined by the presence of a fragment of a red-figured Greek vase of the fourth century B.C. Still earlier primitive pottery was found at the hill of los Castillejos. The Roman village occupied only the site called Bergara. The two cemeteries, Cerro de la Cruz and Collados, are pre-Roman.

SANTANDER.—**Decorated Caves.**—The Abbé Breuil has studied, in the province of Santander, six caves which are decorated with carvings or paintings of the same character as those found in other prehistoric caverns. Noteworthy in a cave at Hornos de la Peña is an anthropoid figure with a tail, perhaps representing an ape. (*C. R. Acad. Insc.* 1906, pp. 480-481.)

FRANCE

ARCHAEOLOGICAL DISCOVERIES IN 1905.—No recent finds in France have been of great importance. Traces of the Ibero-Mycenaean pottery, already known in Narbonne, have been found also near **Marseilles**. A bronze vase filled with Roman coins of the middle of the third century A.D. was found near **Jublains** in northwestern France. On the neck of the vase, in sunken relief touched up with silver, are hunting scenes from the arena, including, besides a lion and a bear fight, some hares and a curious creature which may perhaps be the *orcoleo* mentioned by Capitolinus. Serious study of the Tropaeum of Augustus, set up in 7-6 B.C. among the Maritime Alps, which was blown up by one of the marshals of Louis XIV, has resulted in the finding of numerous fragments of sculpture, and there is a prospect of more complete recovery. (E. MICHON, *Arch. Anz.* 1906, pp. 181-184.)

AGEN.—**A Mensa Ponderaria.**—In *B. Soc. Ant. Fr.* 1906, pp. 162-166 (fig.), P. LAUZUN describes an unpublished *mensa ponderaria*, discovered about thirty years ago at Agen. It contains ten cavities, some round and others rectangular, but the system of measures to which it belongs remains to be determined. With the possible exception of a stone from Maule, it is the only example of a *mensa ponderaria* found in France.

ALESIA.—**The New Excavations.**—In *C. R. Acad. Insc.* 1906, pp. 251-252, A. HÉRON DE VILLEFOSSE reports the discovery of the ancient theatre at Alesia, and the partial excavation of the substructures of the façade and hemicycle. The excavation of the centre is delayed by the state of the crops. *Ibid.* pp. 264-265, is a letter of SEYMOUR DE RICCI reporting the discovery of a well in a Roman house, which has yielded a number of well-preserved objects in iron, bronze, lead, leather, and wood. Among the latter is a Pan's pipe with eight tubes, hollowed in a block of wood. The only sculpture is a limestone group, representing two doves on either side of a mutilated human head. Possibly it may be connected with a Celtic god, *Moritasgus*, mentioned in a Latin inscription found in 1652 in the same field as the well. *Ibid.* pp. 389-393, is a further report by Commandant ESPÉRANDIEU. It is chiefly concerned with the discovery, near the theatre, of the foundations of a large square structure, about 40-50 m. on a side, formed by two parallel walls, and with three apses, one on each of three sides. It is perhaps the *forum*, though its form seems peculiar. It is evident that the public buildings of Alesia were destroyed by fire not very long after its conquest, perhaps at the time of the revolt of Vindex. Noticeable is the large number of buildings erected by the Romans. It is clear that Alesia must have been not only an important mercantile community, but also a Gallic religious centre. *Ibid.* pp. 401-405 (4 figs.), the same writer reports the excavation of a temple between the theatre and the forum. Here have been found many fragments of a Celtic inscription in Greek characters, reliefs representing the Capitoline Triad, and a Dioscure, a torso of an Amazon, and of a seated Jupiter, as well as other fragments. Another trench yielded a small bronze representing a dead Gaul. *Ibid.* pp. 481-483 (fig.), more discoveries are reported. Among the sculptures are the torso of a Gallic warrior, with curious weapons and costume, and a singular relief of a horseman, whose saddle resembles that used by the

Arabs. The excavations have shown that at Alesia the Gallic huts were made of clay placed on a wicker frame, and then baked by fire on both sides, giving apparently a very durable structure.

BATZ.—**A Prehistoric Cemetery.**—In *Le Musée*, III, 1906, pp. 424-427 (2 figs.), G. TOUDOUZE tells of the discovery of a prehistoric cemetery on the island of Batz (Brittany) by G. Delasalle. Incineration seems to have been practised, and the ashes placed on a bed of sand accompanied by rude pottery. Large blocks of granite, arranged like small dolmens, surrounded the ashes. The graves surround a dolmen, at present surmounted by a crucifix. Excavations are to be continued during the present year.

CAUCOURT.—**A Bronze Vase.**—In *B. Soc. Ant. Fr.* 1906, pp. 142-144 (fig.), A. DE LOISNE publishes a small Gallo-Roman bronze vase found at Caucourt (Pas-de-Calais). He interprets it as representing a crouching shepherd with the *mulctra* between his knees. *Ibid.* pp. 308-309, J. DÉCHELETTE argues that it is rather a young slave crouched on a doorstep with his lantern between his knees. See *R. Arch.* XL, 1902, pp. 392-397; *A.J.A.* VI, 1902, p. 480.

LA TERNE.—**Gallo-Roman Statuettes.**—In *R. Ét. Anc.* VIII, 1906, pp. 253-259 (2 figs.), G. CHAUVET describes two stone statuettes, found a number of years ago at La Terne (Charente) and recently secured for his collection. One seems to represent a seated Apollo, the other is a fully draped seated figure (probably female), whose left hand holds a large purse from which coins fall into her lap and are drawn to one side by the right hand. The type does not occur elsewhere, but has analogies with a seated god on an altar from Rheims. It is evidently a goddess who distributes wealth, but her identity is not established. As traces of polychromy on Gallo-Roman monuments are rare, it is noteworthy that the figure shows remains of brownish red color.

LAVOYS-AUTRÉCOURT.—**Coins in Graves.**—In a cemetery at Lavoys-Autrécourt (Meuse) a series of graves was excavated, none of which was earlier than the fourth century, in seventeen of which were found small bronzes, the earliest of Gallienus, the latest of Constantius. A careful investigation of the position of each coin with reference to the skeleton showed that the coin in a number of instances had been placed at burial in one of the hands, but never in a single instance in the mouth. (Dr. MEUNIER, *B. Num.* XIII, 1906, pp. 73-77.)

LISIEUX.—**A Roman Balance.**—In *B. Soc. Ant. Fr.* 1906, pp. 260-261, F. DE MÉLY describes a Roman balance found at Lisieux in 1866. The weight is a bronze head with two faces representing a bearded old man. A curious analogy is found in a small glass vial in the shape of a double-faced head of the same size as the weight, and also found at Lisieux in 1866.

LYON.—**Medallions on Pottery.**—In the part of the city called Trion were found, twenty years ago, a series of pottery medallions bearing reliefs. They are now in the museum at Lyon, and have been published by Allmer and Dissard. Other specimens from the same locality which are now in the Musée Guimet at Paris are published by A. HÉRON DE VILLEFOSSE in *R. Ép.* No. 118 (1905-06), pp. 170-172. Two whole medallions and five fragments are described. One fragment represents part of a cock-fight, and shows a Syrian juggler in a crouching position with a knot of hair at

the back of his shaven head, and an uncertain object in his right hand. Another fragment perhaps represents a sacrifice.

MARTIGUES.—**Three Inscriptions.**—In *C. R. Acad. Insc.* 1906, pp. 358-363, Abbé A. D'AGNEL publishes three inscriptions from Martigues (Bouches-du-Rhône). The first is a dedication to Tiberius by *Sextus Aelianus Pisinus*; the second is sepulchral, but contains a new Celtic name, *Vebruius*; the third is a rock-cut inscription containing two names in Greek characters, probably later than the second century A.D.

MONT CILDA (VELLICA).—**Sepulchral Stelae.**—In *R. Ét. Anc.* VIII, 1906, p. 261 (pl.), C. J(ULLIAN) publishes a note on some curious stelae from Mont Cilda, the ancient Vellica, in the extreme south of the country of the Cantabri. The decoration seems to resemble that on some of the Celtic monuments of Ireland.

NIAUX.—**Palaeolithic Drawings.**—In *C. R. Acad. Insc.* 1906, pp. 533-536, E. CARTAILHAC reports the discovery at Niaux in the Pyrenees of another cavern with paintings of the palaeolithic period. They are in a large chamber about 800 m. from the entrance, and are even found in crannies, where the artist must have lain on his back to work. Bisons predominate, but there are also horses, wild goats, and deer. The drawing is very good. In the galleries are a number of signs similar to those found at Marsoulas. Of special interest is the appearance on seven bison of arrows conspicuously drawn. This seems to confirm the theory that these drawings are connected with primitive magic rites, designed to secure game.

PARIS.—**Discoveries at the Marché aux Fleurs.**—In *C. R. Acad. Insc.* 1906, pp. 252-256, A. HÉRON DE VILLEFOSSE reports interesting remains of Roman Paris discovered between the Hôtel Dieu and the Tribunal du Commerce. Two walls have been found almost parallel to the Seine, and 6.50 m. apart, built of large blocks of stone laid without cement. Many architectural fragments, decorative sculptures, and inscribed funeral monuments have been recovered. Three inscriptions are published, all epitaphs. Among the sculptures the most important is the upper part of a pilaster with apparently remains of a procession on two faces. The other sculptures are from tombs, and belong to the class of professional reliefs. *Ibid.* p. 259, the same writer reports further discoveries, including a fine piece of decorative sculpture, and two more professional reliefs, and *ibid.* pp. 261-263, publishes the epitaph of *Aurelius Albanus exarchus*. This is the tenth occurrence of this title, which seems to have been borne by the commander of a *numerus* or an *ala*. The walls found seem to belong to a Roman building inside the fortification, which apparently ran nearer the Seine. These discoveries are also very briefly noticed by C. SELLIER in *B. Soc. Ant. Fr.* 1906, p. 267. The epitaphs are discussed with others in *R. Ép.* 1905-06, pp. 162-168.

A Roman Vase.—In *B. Soc. Ant. Fr.* 1906, pp. 233-236 (2 figs.), A. HÉRON DE VILLEFOSSE describes a vase found in 1904 in the Rue Gay-Lussac, Paris. It is covered with a red glaze, has three deep depressions on the sides and back, and in front a medallion decorated with reliefs representing offensive and defensive weapons.

Acquisitions of the Louvre.—Fragments of sarcophagi of the Asia Minor type, recently acquired by the Louvre, are briefly described by E. MICHON in *B. Soc. Ant. Fr.* 1906, pp. 225-226.

The Department of Greek and Roman Antiquities received during 1905,

by gift or purchase, the following objects, not including pottery. *Marble.* Head of a woman with mural crown and elaborate headdress, from near Smyrna; upper part of funeral stele with siren, from Piraeus; inscribed grave lecythus from Athens with relief of a fainting woman supported upon a couch; relief of a funeral banquet from Rhodes, with inscription $\text{ΟΝΑΣΑΝΔΡΟΥ ΥΛΛΑΡΙΜΕΩΣ ΚΑΙ ΤΑΣ ΓΥΝΑΙΚΟΣ ΠΟΤΤΟΥΣ ΚΑΒΑΛΙΣΣΑΣ}$; Greek inscription in honor of the emperor Gallienus, from Der'at; also *stoichedon* Greek inscription from Erythrae on a rectangular plate of gray stone containing a decree relating to the keepers of the marshes. *Bronze.* Small and rude seated figure from Olympia, with seal in curvilinear design cut on the bottom of the base; standing figure of Zeus, of fine archaic style, from Andritzena; two large fibulae from Sparta, the plates engraved with chariot fighters, heraldic horses, birds, fish, swastika; lamp ornament imitating in late Roman style the figure of a boy taking a thorn from his foot, from Calymnus; key with bust of a woman below the ring of the handle, from Cyzicus; statuette of partly nude woman, once gilded, from Smyrna; lower part of statue of Adonis, from Sidon, of which the other half was acquired in 1900; askos with richly ornamented handles, from near Beyrout; small dolphin and gold ring in the form of a coiled snake found in a tomb near Cnidus. *Terra-cotta.* Disk with figure of the saint Chnouti in relief, inscribed $\text{Ο ΑΓΙΟC ΚΙΝΧΘΙ ΙΙΙΙ}$, from Egypt. (*Arch. Anz.* 1906, pp. 241-244.)

POMMIERS. — *The Site of Noviodunum.* — In *M. Soc. Ant. Fr.* LXV, 1904-05, pp. 45-90 (25 figs.), O. VAUVILLE describes the results of excavations in the vicinity of Pommiers (Aisne). On a hill were found the remains of a strongly fortified Gallic *oppidum*, and to the north traces of a large Roman camp. It is claimed that here is the site of Noviodunum, the town of the Suessiones besieged by Caesar (cf. *B.G.* II, 12). A list is given of the Gallic (1945) and Roman (25) coins found here since 1860 by the author. In *B. Soc. Ant. Fr.* 1906, pp. 251-253 (4 figs.), the same writer describes four intaglios from the same place. The style and a Gallic inscription suggest that the Gauls may have been skilful in engraving gems as well as bronze.

PUY-DE-DÔME. — *Recent Excavations.* — In *R. Ét. Anc.* VIII, 1906, pp. 341-342, H. AUDOLLENT describes briefly the results of recent excavations at Puy-de-Dôme. The foundations of a small temple have been laid bare, and near by has been found an interesting bronze statuette of Mercury. A trench near the Observatory has yielded a large mass of pottery of many varieties, as well as many coins, chiefly of the third and fourth centuries. C. J(ULLIAN) notes that recent discoveries afford strong confirmation of Hettner's theory, that the square temple was a characteristic form of Gallic religious architecture.

The bronze Mercury is further discussed and illustrated by A. AUDOLLENT in *C. R. Acad. Ins.* 1906, pp. 393-399 (fig.). It is larger (18 cm. high) and of more careful workmanship than most statues of this god found in Gaul. The left hand held a purse, the right the caduceus. On the head were wings. It does not correspond exactly to any known type, but is certainly a Greco-Roman work of about the beginning of the second century A.D. It throws no light on the Gallic god here worshipped, who is called in an inscription *Mercurius Dumias*.

RHEIMS.—A Relief representing Attis, and a Sarcophagus.—In *B. Soc. Ant. Fr.* 1906, pp. 287-289 (fig.), L. DEMAISON publishes a representation of Attis on a sepulchral monument now in the Musée Lapidaire at Rheims. The figure is almost life size and well preserved, but of very rude execution. Attis is a common figure elsewhere on sepulchral monuments, but this seems to be the only example of an Oriental cult found in the neighborhood of Rheims. *Ibid.* pp. 206-208, DEMAISON reports the discovery of a large sarcophagus. On the edge of one of the long sides are the letters A D, and on one of the short sides D A. Possibly these are stonecutters' marks. Similar signs on other sarcophagi are mentioned. It is also noted that the inscription *C.I.L.* XIII, 3309, should be omitted, as it appears correctly *ibid.* 10020, 1.

SAINTES.—Gallo-Roman Monuments.—Three monuments found near Saintes are described by C. DAUGIBEAUD in *R. Ét. Anc.* VIII, 1906, pp. 260-261 (2 pls.). One is a cubical altar, having on each face a niche in which is a divinity, Mars, Minerva, Mercury, and Hercules. There is no inscription. This altar is now in private ownership at La Rochelle. The other two, both in the museum of Saintes, are a bronze statuette of Mercury, of unusual grace, and a small bronze head of good workmanship. It is hollow and was used as a box.

SAINT-GENÈS-DE-LOMBAUD.—An Altar.—An ancient altar with branches carved in relief on one side now serves as a holy water basin in the parish church of Saint-Genès-de-Lomnaud, near Bordeaux. The relief probably represents a sacred tree, perhaps the laurel. (A. BRUTAILS, *R. Ét. Anc.* VIII, 1906, pp. 261-262; fig.)

TOURS.—Greek Sculpture.—In *R. Arch.* VIII, 1906, p. 322, S. R(EINACH) mentions a fragment (right leg, tree trunk, and boar's head) of a statue of Meleager, from Lesbos, and a bust of Demosthenes, with restorations, in the museum at Tours.

VAROIS.—A Bronze Vase and Coins.—In *B. Soc. Ant. Fr.* 1906, pp. 229-230, PALLU DE LESSERT describes briefly a bronze oenochoe recently found at Varois (Côte-d'Or). The neck terminates in a human foot. In and about the vase were found 1034 coins, which are the subject of a note by A. BLANCHET (*Ibid.* pp. 244-246). They are *denarii* and *antoniniani*, from the time of Vitellius and Titus to that of Valerian and Gallienus. It is probable that the vase was hidden about 259 A.D. The importance of such hoards for determining the chronology of works of art is emphasized, and a partial list of similar discoveries is given.

VARIOUS DISCOVERIES AND INSCRIPTIONS.—In *B. Soc. Ant. Fr.* 1906, pp. 200-203, A. HÉRON DE VILLEFOSSE publishes a potter's stamp from **Ambieny** (Vic-sur-Aisne), and some notes and corrections to the stamps from Roman amphoras published in *C.I.L.* XIII, 10002.—*Ibid.* pp. 198-199, E. ESPÉRANDIEU publishes, with brief comment, a Latin funerary inscription found in 1904 near **Beziers**. It contains two peculiarities: *Felix* as the surname of a female slave, and the designation of a *patronus* by his cognomen, *Dapsilis*, instead of the usual *praenomen*.—*Ibid.* pp. 311-312, A. HÉRON DE VILLEFOSSE reports the discovery at **Liglet** (Vienne) of a well containing small objects in iron, bone, and terra-cotta, as well as many fragments of vases, one of which has the inscription *SIDIA* probably for *Sidia(nus)*.—In the collection Dassy at **Meaux** are two bronze

statuettes representing Minerva and Dispat, which were probably found in the neighborhood. (G. GASSIES, *R. Ét. Anc.* VIII, 1906, pp. 338-340; 2 figs.) In *B. Soc. Ant. Fr.* 1906, p. 233, A. HÉRON DE VILLEFOSSE describes briefly two *styli* from **Sacquenay** (Côte-d'Or). One is plain, the other bears engraved characters of uncertain meaning. It is possible that the latter is the beam of a balance, and that the marks have reference to weights. In the church at **Salmaise** (Côte-d'Or) as a support for an altar is a large block containing a dedication to the *dea Sequana*. The letters indicate the first century A.D. as the date. It seems probable that it has been brought from the Roman temple at the source of the Seine, some distance to the north. (A. HÉRON DE VILLEFOSSE, *B. Soc. Ant. Fr.* 1906, pp. 309-311.) *Ibid.* p. 311, A. HÉRON DE VILLEFOSSE reports the discovery at **Vaison** (Vaucluse) of a Roman mosaic. The pattern is formed of a series of squares each of which contains the figure of an animal or bird. In the department of **Vaucluse** three altars have been found. One is dedicated to the *Matres*, but is otherwise very uncertain; another to Mercury; and the third to *Vasio*, perhaps the goddess of Vaison. (*R. Ép.* 1905-06, pp. 161-162.)

AUSTRIA-HUNGARY

ARCHAEOLOGICAL DISCOVERIES IN 1905.—In **Austria**, the Limeskommission, working at **Enns**, has discovered the legionary camp of Lauriacum, and 5 km. eastward, the walls of a Roman fort. At **Carnuntum**, the *retentura* of the camp and a large building in the adjoining part of the civil settlement, also dwelling houses on the roads from Carnuntum to Scarabantia and Vindobona, have been found. A group of buildings in **Pettau** has yielded small articles, fragments of sculpture, reliefs, a bronze statue, and well-preserved wall paintings. At **Virunum** were found a Roman street, the foundations of a steam bath, and the usual small objects and fragments. A silver coin of the Celtic king Gesatorix, son of Ecri-tusirus, who may be Strabo's *Κριτάριπος*, defeated by the Dacian Burebista in 60 B.C., is of historical interest. Further excavations on the island of Brionne Grande off **Pola** and on the opposite coast show both shores to have been thickly inhabited in Roman times. A wine-pressing establishment built on terraces resembles views seen in Pompeian wall-paintings. In **Hungary**, the finding of Roman remains at **Temesvár** has proved this to be, like other important towns in Hungary, on the site of a Roman settlement. The finds, both in Dacian and in Pannonian Hungary, are almost exclusively Roman, and include inscriptions, reliefs, coins, ornaments in gold and silver, graves, and the foundations of buildings, walls and streets. At **Apulum** (Dacia), silver coins have been found from Septimius Severus to Aurelian, 193-275 A.D.; at **Csákberény** (Pannonia), they extend from Constantine to Valens. At **Fenék**, the shore is a mine of Roman coins. At **Apulum**, traces of the Roman water conduit which served as model for one built in the seventeenth century have been found. Two altars of Epona come from the same site, and altars of Silvanus from **Csákberény** and **Budaórs** (Pannonia). At **Dunapentele** are reliefs of Orpheus and Eurydice, Bacchus and the panther, and other subjects. (*Arch. Anz.* 1906, pp. 188-192.)

ANTHROPOLOGICAL DISCOVERIES IN 1905.—In *Mitt. Anth.*

Ges. XXXVI, 1906, pp. [109]–[122], (4 figs.), is a report of discoveries in the Austrian Empire during 1905. For the most part these record the finding of neolithic and bronze age burial places or small settlements, and their interest is rather anthropological than archaeological. A detailed report is given of the contents of a grave, apparently of the Hallstatt period, at **Jetzelsdorf**, where the body, with the knees drawn up, lay on a mass of potsherds which belonged to nineteen different vessels. Apparently they had been broken before the interment, as pieces of the same pot were widely scattered. Of the discoveries elsewhere the reports are generally very brief.

GREAT BRITAIN

ACQUISITIONS OF THE BRITISH MUSEUM IN 1905.—

Egyptian.—Among the important objects are a bronze figure of Harpocrates with parts inlaid in gold, silver, and enamel, dedicated to the wife of Amasis II, about 600 B.C., and part of the wall of the funeral chapel of the largest of the pyramids on the island of Meroe in the Soudan, which was built for one of the queens of Meroe called Candace, in the first or second century A.D. This has elaborate reliefs of funeral processions, sacrifices, etc., with the figures of the queen and her consort, but the cartouches for the names are left vacant. There are also collections of objects from the peninsula of Sinai, from Middle-Empire graves at Beni Hasan, from Deir el-Bahari, including a colossal Osiris statue and reliefs of Pharaohs of the eighteenth dynasty, and a cow's head from a statue of Hathor; also a bronze door plate from a temple at Thebes, with the name of Amenhetep III, ca. 1450 B.C. **Assyrian.** Over six hundred tablets and fragments of tablets, chiefly from the first Babylonian dynasty, 2400 B.C. **Greek and Roman.** *Gold.* A bandeau with incrustation of granulated work; a necklace of beads with lunar pendant; a diadem with patterns in relief, victories, composite figures, and an Ionic column; a ring with an engraved design of a woman and a dolphin, like a type on coins of Histiaea; tiny stamped ornaments pierced for sewing; ear-rings from a tomb near Damascus. *Silver.* A bangle of six coils, inscribed ΚΑΗΤΙΟΞ, from Acarnania. *Bronze.* An archaic crouching Silenus; a dancing Silenus of the fifth century; Harpocrates with finger on lips and an asp coiled on his arm, Ptolemaic; a statuette of a fisherman with his basket, seated on a rock; an archaic "Apollo," of minute size and careful workmanship, from Arcadia; a clumsy figure of an armed warrior, early native art of Sardinia; a fully draped Gaulish Jupiter, Gallo-Roman art; a pair of hands joined by hinges and with sockets for handles; a bucket inscribed in Etruscan, *Suthina*; an Athenian jury ticket, inscribed Ε ΦΙΛΟΧΑΡ[ΗΣ] | ΑΧΑ[ΡΝΕΥΞ]. *Engraved Gems.* Four hematite gems of the Mycenaean epoch, from a tomb near Mycenae; nine gems with intaglio designs, and one with a lion in relief. *Marble.* The head of a youth from an anthropoid sarcophagus, from Alexandria; the head of a youth in high relief, from a sepulchral monument, Attic, fourth century; a fragment of a stele with a unique scheme of decoration, three vases supported on an acanthus ornament and lion-gryphons, fourth century; a relief of an armed warrior leaning on his spear around which a snake is coiled, second century B.C., from Rhodes; a series of small figures of cats

and a limestone base, inscribed ΓΑΛΑΤΕΙΑ: ΘΕΥΔΟΤΟΥ | ΒΟΥΒΑΣΤΙ, said to be from Bubastis in Egypt, first and second centuries B.C. *Terra-cotta*. Three statuettes, a head of a goddess, and an inscribed whorl. *Pottery*. Three white lecythi with funeral subjects, and fragments of two others; a Boeotian plate with a border in pink, white, and black, and the representation of a woman holding yellow wreaths; a vase in the form of a lobster's claw, with a fox devouring a cock, and a dog running; a Greco-Phoenician bowl and covered jar from Cyprus, painted with girls holding flowers, sphinxes, rosettes, and flowers in red and black; a large wine jug with geometric and figure designs arranged in friezes, Proto-Attic ware of seventh century, from Athens; a black-figured lecythus with pyxis-shaped body; a red-figured lecythus with Demeter before the car of Triptolemus, and the inscription Διότμος καλός, a new καλός-name, the missing fragment of a cup from Naukratis already in the museum. *Ivory*. Two plaques with designs in low relief, a lion devouring an ibex, and a reclining Silenus, rare examples of the Ionic art of the fifth century. The museum has also received by gift, archaic terra-cotta statuettes from Cyprus; objects found with papyri of the first to fifth centuries at Oxyrhynchus; a gold ring with a design in relief representing the temple of Aphrodite at Paphos; a steatite gem engraved with a wounded gazelle, from Cnossus, Crete. **British and Mediaeval**. Palaeolithic implements of porphyry and flint found in Herts and Kent; a large flint pounder, part of a flint knife, a vase with a band of bosses, perhaps neolithic, and a bronze spearhead, dredged from the Thames; an iron spearhead from River Lea; flint arrowheads and late Celtic bronze objects given by E. R. Yorks; bronze halbert blades from Denbigh and Cumberland; a late Celtic bronze bowl and an early British bronze embossed mount, found in London; late Celtic cinerary urns, one with a pedestal, from Rochester, Kent; a series of objects from the marsh village of Glastonbury; an iron sword of the La Tène type, from Essex; a late bronze-age knife from Denmark; a series of flint implements from Belgium, illustrating the change from eolithic to palaeolithic; a similar series from Thebes in Egypt; hammer-stones from Cnossus; flint flakes from central India; flint and other implements from mine heaps and ash heaps in the peninsula of Sinai; bronze brooches from Lincoln, an enamelled bronze brooch from Warwick, a bronze spoon handle from Suffolk, and an urn of gray ware, all belonging to the Romano-British period. (*Arch. Anz.* 1906, pp. 244-253.)

ACQUISITIONS OF THE ASHMOLEAN MUSEUM IN 1905. —

Many of the additions to the Museum at Oxford are for the very important Cretan collection, and come as gifts from the excavators or the Cretan government. From Cnossus are parts of frescoes showing fine decorative designs, and the figure of a female toreador, the earliest examples of the art of painting on European soil, and belonging to the late palace period, about 1500 B.C. The pottery includes beautiful naturalistic designs of plants and animals; egg-shell ware imitated from metallic vases, Middle Minoan, about 2500 B.C.; vases copied from various kinds of stone, including liparite from the Aeolian Islands; and a large jar, 4 ft. 7 in. high, decorated with raised medallions painted white on a purple ground. A part of a vase of black steatite with reliefs once covered with gold

leaf, shows the origin of such work as the Vaphio cups. Two painted clay sarcophagi, one with floral ornament, the other with a hunting scene in which the Cretan wild goat is shown, are of the late palace period. Bronze votive offerings from the Dictæan cave are in the form of animals, double axes, and human figures, including one female figure which perhaps represents the mother of Zeus. From Zakro, eastern Crete, comes painted pottery showing a mixture of the Middle Minoan light-on-dark decoration with the brown-on-buff late Minoan or Mycenaean style. There are also two clay lamps of the primitive epoch, and seal impressions with winged monsters in a transitional style. For the Egyptian section there are various objects from the peninsula of Sinai, a Hathor-head capital from the temple of the goddess; a stele which gives the only known instance of the name of the god of the Hyksos, Sutekh; fragments of glazed ware showing Rameses III in his harem, and a griffin hunting oxen and gazelles, in which the spirited drawing of the animals suggests possible Minoan influence; fragments of glazed votive offerings with cartouches of kings of the eighteenth and nineteenth dynasties; flint implements from Sinai, and others of the palaeolithic period, from Thebes. Four Hittite seals from near Caesarea, Capadocia, include a bronze seal arranged for suspension, with a group of late quasi-cursive characters, one of red steatite, with late signs with a floral border, one of gray steatite, with floral decoration, signs, and a standing figure, and a scarab with two Hittite characters, an example of a hitherto unknown class. A Rhodian vase 16 in. high has in a panel on one side a shoemaker taking the pattern of a boy's foot for a sandal, and on the other, Hermes standing before a seated satyr who holds a writing tablet and is making the sign with finger and thumb that is still used in Naples to signify the concluding of a bargain. From Italy come nine votive terra-cottas from Veii. From Great Britain, a large neolithic axe from Shropshire, and a very thin bronze bowl found in a marsh at Barmouth, Wales, a relic of the Pre-Roman age, whether late Celtic or Italian in fabric. (*Arch. Anz.* 1906, pp. 254-257.)

ABERFELDY.—**A Stone Circle.**—A megalithic monument near Aberfeldy in Perthshire is noted in *Reliq.* XIII, 1907, p. 47 (pl.). It consists of three circles of standing stones. The inner circle is 25 ft. 6 in. in diameter, the middle circle 41 ft. 3 in., and the outer circle 58 ft. The largest stone is 6 ft. 6 in. high.

CAERWENT.—**An Unusual Type of Roman House.**—An unusual type of Roman house, in an excellent state of preservation, has been discovered at Caerwent. A departure from the conventional practice of the Romans in Britain, as revealed by previous excavations, is the provision of extra rooms abutting on the four sides of the courtyard. In the basements two completely perfect hypocausts were found, together with the peculiar blue tiles used for conducting the heat from the basement to the upper rooms of the dwelling. In the basement some exquisite specimens of Roman paving were also unearthed. (*Scientific American*, Oct. 27, 1906.)

COLCHESTER.—**Celtic and Roman Pottery.**—Two late Celtic vessels of fine brown paste with a carefully smoothed surface, but almost devoid of decoration, are described by G. WRIGHT in *Reliq.* XII, 1906, pp. 203-205 (2 figs.). The two pieces are a pot and a somewhat deep bowl

which served as a lid. They were found near Colchester and are now in the Corporation Museum of that city. *Ibid.* p. 210 (fig.), the same writer describes a small Roman vase in the same museum. It has a hollow ring base on which stood three small cups. A curious feature is the arm-like support in the form of a human hand which springs from the base of each cup and rests on the side of its neighbor.

LAKENHEATH.—**A Late-Celtic Fibula.**—In *Reliq.* XIII, 1907, pp. 62-63 (2 figs.), J. ROMILLY ALLEN describes an S-shaped fibula found at Lakenheath, Suffolk. It shows no trace of Roman influence and is clearly Late-Celtic. Other examples of this type are noted.

LONDON.—**The Collection of Lord Wemyss.**—In *R. Arch.* VIII, 1906, pp. 321 f., S. R(EINACH) mentions the following works in the collection of Lord Wemyss in London (23, St. James Place): (1) Fine marble head of Dionysus or Ariadne; (2) good marble replica of the head of the Venus of the Capitol; (3) marble statue of Psyche(?), with some restorations; (4) two marble statuettes from Greece, a torso of Artemis running, and a draped Aphrodite; (5) an archaistic relief, analogous to that at Wilton House, representing the four great gods (ancient?); (6) bronze model (about 0.60 m. high) of the Borghese gladiator, perhaps ancient. Among Renaissance works are the St. Cecilia attributed to Donatello, a Dosso, two small paintings by Andrea del Sarto, a Previtali, and the profile of a woman attributed to the sculptor of the façade of the Certosa at Pavia. A later work is a group of two Bacchantes by Clodion.

MANTON.—**A Bronze-age Barrow.**—The opening of a bronze-age barrow at Manton, near Marlborough, Wiltshire, is described by Mrs. M. E. CUNNINGTON in *Reliq.* XIII, 1907, pp. 28-46 (16 figs.). Only one burial was found, apparently that of a woman. The skeleton lay on the left side, with the knees drawn up. No stones surrounded the body, and the clay showed distinctly the marks of the cloth in which it had been wrapped. A number of small objects were near the body, including a bronze dagger with an amber pommel, an amber disk in a gold setting, a "lancet" which had been set in a wooden handle plated with gold, 150 small jet beads, bronze awls, and two rude vases, one a perfect specimen of "grape" cup. Of this type of vase only six specimens seem to have been previously known. Gold in bronze-age barrows is rare, the last recorded discovery in Wiltshire occurring one hundred years ago, though that county is the richest in these monuments.

MELANDRA.—**Late-Celtic Trade Weights.**—In the *Derbyshire Archaeological and Natural History Society's Journal* for 1903, THOMAS MAY described and illustrated a double series of trade and coin weights from the Roman camp at Melandra near Glossop. In *Reliq.* XII, 1906, pp. 200-201 (cut), the same writer reports that seven of the lighter weights correspond to the Late-Celtic unit of 4770 grains. The Roman weights found with these give an average *libra* of 5115 grains.

THORPE.—**Various Antiquities.**—In *Reliq.* XII, 1906, pp. 269-270 (colored pl.; 2 figs.), is a brief account of a cinerary urn of the bronze age found at Thorpe near Bridlington, and also of a fine Late-Celtic sword from the same place. The lower part of the hilt is of bronze, with circular settings of red and yellow enamel. These objects are now in the York Museum.

AFRICA

ARCHAEOLOGICAL DISCOVERIES IN 1905.—A summary of archaeological news, taken largely from published articles and books, is given by A. SCHULTEN, in *Arch. Anz.* 1906, pp. 143-168 (9 figs.).

Tunis.—P. Gauckler has resigned as head of the Archaeological work, after fourteen years of service, during which the Bardo Museum has increased from three to twenty-five rooms, the street plan and important public buildings of Carthage have been discovered, Thugga and Gigthis excavated, and the *limes Tripolitanus* studied in its course and details. In **Tripolis**, two sites have been discovered to correspond with Ptolemy's inland and coast towns of Sabrata. Four more stations of the Itinerary between Thacapes and Leptis Magna have been identified, and the late Roman ruins of Ghirza, the finest in Tripolis, found. Here, in addition to the usual African type of tomb, a pyramid resting on several square basements, there is a very beautiful example of the temple type, a small square tomb chamber surrounded by a colonnade, which in this instance is surmounted by an arcade. The reliefs of the Ghirza tombs are lifelike pictures of animals, including the camel. At **Carthage**, the dimensions and plan of the theatre with the elevation of the scene buildings have been ascertained, five houses near by with frescoes have been excavated, and old Punic painted pottery found in a lower stratum. At one corner of the Byrsa hill is an example of wall building with amphoras, which allowed water to drain through. Other finds are Greek terra-cottas of the fourth and third centuries B.C., some new specimens of the miniature "axes," one of them in a woman's grave, a wooden coffin of a priestess, and four sarcophagi with reliefs of the dead upon the covers. The representation of the dead as lying on the sarcophagus was originally a Punic idea, modified later under Greek influence to a representation of the figure as if standing. The fourth century reliefs closely resemble Attic grave reliefs of the same period. At **Thugga**, two temples of unusual outline were found. That of *Pietas Augusta* has a semicircular cella, and that of *Mercurius Silvius*, dedicated under Marcus Aurelius, has a large cella between two small ones. Beneath this temple are older remains, and a bilingual Libyan-Punic inscription says a temple of Massanissa was here. The columns of the temple of Caelestis have been set upright. A table of the winds found here measures 2 m. in diameter, and gives a slightly novel selection of twelve names. At **Hadrumentum**, the Roman cemetery has yielded a quantity of rudely painted terra-cottas. The Christian cemetery and catacombs cut in the tufa rock have been excavated. The niches are cut in the walls of the passages in several rows one above another, and the inscriptions are painted or scratched. Mosaic sarcophagi from the seventh century A.D., mosaic floors in graves, one showing a gladiator scene, and other mosaics, including a comedy scene in the theatre and a picture of Neptune, are among the finds. Terra-cotta pipes are found in the cemetery. The mercantile colony of **Thysdrus** was under the patronage of Mercury, according to an inscription found. At **Segermes**, the Capitol is on an unusual plan, being a square fortified building with three niches in the inner hall, perhaps for the Capitoline Triad. Capitals which may be from this building were used in the walls of a later basilica. At **Thibaris** have been found various votive tablets with religious

subjects. In **Thabraca**, the floor of the basilica contains graves covered by mosaic slabs which have curious designs and inscriptions, among them the front and side views of a church, a scribe at his desk writing the lives of the martyrs, etc., an important source for early Christian art. In **Uppena** is a basilica built in the fourth century for sixteen martyrs, and the successive layers of graves give a series of mosaics from that time to the seventh century. Some portrait busts from **Clupea** belong to the time of the Republic. Several examples of the fortified country house called *turris* in Latin (Caes. *Bell. Afric.* 40) are found in the southern part of the province, which contained many large landed estates. The type is Carthaginian in origin. One such villa, belonging to the *Manilii*, was still occupied in the fourth century A.D. The Roman road along the south of the province, connecting Gabes and Theveste, the oldest African road, is found to have been built by the Proconsul L. Asprenas in 14-15 A.D., and the *centuriatio* of the land dates from the same period. The territory of Punic Carthage, at least since the third century B.C., did not extend on the west beyond the basin of the Bagradas, and hence corresponded very nearly with the modern Tunis. For some distance beyond, Carthage had a predominant influence without real authority, and her art and language spread throughout the Libyan land.

Algeria. — At **Timgad**, eight bathing establishments are now known. The library building which has a square anteroom and side rooms, and a semicircular book room with niches for the books and a statue of Minerva, is now thoroughly understood. It most nearly resembles the library at Pompeii, but is to be compared also with those at Ephesus and Pergamon. Other objects here are a graffito of a victorious racing chariot, with the names of the driver and horses, a statue of a *Dadophorus*, belonging to the Mithras cult, which had its centre in the camp at Lambaesis, and a table of standard measures combining both wet and dry in one table. At **Lambaesis**, the barracks have been found in the northeast quarter of the camp, also the officers' houses, some clay sling balls, some exceptionally fine mosaics, one of them signed by a Greek artist, and bronze figures from the shrine of an Egyptian deity. At **Cherchel**, the scene buildings of the theatre are tolerably well preserved, though the material of the auditorium was removed in 1840 to build barracks. At **Thibitis**, in the house of an official of the time of Marcus Aurelius, an altar to the genius of the house, dedicated by a freedman, is standing under a canopy in the centre of the peristyle, being the *Lararium*. Near it are altars to *Fortuna Redux* and *Victoria* given by the same freedman on the occasion of his patron's absence in the Parthian war of Lucius Verus. At **Thalnosicium Numidarum**, the old forum with various public buildings about it has been excavated, and a table of standards found which has round hollows for solids and square ones for liquids. At **Hippo Regius**, the sanctuary of an old native divinity has been found on the summit of a hill. Frothingham's theory that triumphal arches marked the entrance to the *pomerium*, or city precinct outside the wall, is justified by all such arches found in Africa, and affords at times a means of dating the foundation of a city. The third number of Gsell's *Archaeological Atlas of Algeria* shows among other things that the territory of Hippo Regius, at the mouth of the Rubricata, was thickly covered with settlements, and that the fortress of Rapidum had several enlargements, each addition being built on to the outside of the earlier enclosure. An

inscription calls the inhabitants *veterani et pagani*. At **Bogaz** are many Libyan tombs of the truncated cone type like the Sardinian *nuraghi*, showing that this form was of African origin.

AIN-EL-HOUT. — **A Roman Lantern.** — To the three Roman lanterns from Herculaneum, Pompeii, and Boscoreale (in Berlin), a fourth is now added. It was found in a tomb at Ain-el-Hout, in the province of Constantine, and is fully described and illustrated by the discoverer, Surgeon-Major ROUQUETTE in *M. Soc. Ant. Fr.* LXV, 1904-1905, pp. 196-205 (4 figs.). Of special interest is the arrangement of chains for raising the cover, which is the same as is used in modern censers.

BULLA REGIA. — **New Excavations.** — A letter by A. MERLIN in *C. R. Acad. Insc.* 1906, pp. 217-223, contains a preliminary report of excavations by Captain Benet at Bulla Regia. He has uncovered a paved area surrounded on three sides by a raised portico with columns and a mosaic pavement. The court and gallery were adorned with pedestals and statues, of which a number have been found. It is possible that this was the ancient *curia*. It was certainly a public building, and probably in close proximity to the Forum. Five inscriptions are published, one of which contains for the first time the name *Bulla Regia*. It shows that the town was a *colonia* in the fourth century. In front of a base bearing an inscription in honor of Minia Procuta was found the portrait statue of an aged woman. The head-dress is that of a *flaminica*, and Minia is so styled in the inscription. The other statues described are a draped female figure, perhaps Ceres, two male figures of the municipal type, a Jupiter with a cornucopia, and two Minervas, both originally with wings, and one a companion to the Jupiter, and also holding a cornucopia. *Ibid.* pp. 363-368, the same writer reports that three large rooms at the back of the court have been cleared, but no clue to the nature of the building has been found. One of the new inscriptions gives the full name of the city, *Colonia Aelia Hadriana Augusta Bulla Regia*, showing that it was Hadrian who raised the *liberum oppidum* of the first century to the rank of a colony. Other statues have also been found, but the most striking discovery has been a lead collar for a slave with the inscription *Adultera meretrix tene quia fugivi de Bulla R(e)g(ia)*. It evidently had been placed on the neck of a female slave, perhaps the property of the town. *Adultera* is perhaps best interpreted as a proper name.

CYRENAICA. — **A Statuette of Aphrodite Anadyomene.** — In *C. R. Acad. Insc.* 1906, pp. 387-388, is a note by G. PERROT on a marble statuette of Aphrodite Anadyomene, found in 1902 near Benghazi in the Cyrenaica, and now in Turin. It is of the same type as the statuettes in Munich and Rome, attributed by Furtwängler to Euphranor, but differs from them in some important points of style, all of which point strongly to the influence of Praxiteles.

TEBESSA. — **Inscribed Boundary Stones.** — In *C. R. Acad. Insc.* 1906, pp. 478-480, R. CAGNAT publishes three Latin inscriptions from the neighborhood of Tebessa. Two are dated in 104-105 A.D., and the other in 116-117 A.D. They marked the boundary between the territory of the Musulami on one side, and the property of the Emperor or of an unknown community, the *Tisibenenses*, on the other.

VARIOUS DISCOVERIES. — In *B. Soc. Ant. Fr.* 1906, pp. 182-183

(fig.), P. MONCEAUX publishes the cursive inscription on a potsherd from **Carthage**. He reads [*Vale*]rius [*Theve*]stinus [*figulu*]s scri(p)si [*idibus*] sette(m)bris). *Ibid.* pp. 190-192, A. HÉRON DE VILLEFOSSE publishes an inscription from **Ghadames** (Cidamus). The copy is the work of an Arab and unintelligible. Few inscriptions have as yet been copied at this place, which was a fortified post during the reign of Alexander Severus. *Ibid.* pp. 192-193, is a fragmentary Latin epitaph from **Khsar-Soudan** (Sainte Marie-du-Zit), communicated by Father DELATTRE. *Ibid.* pp. 199-200, Dr. L. CARTON gives a very brief summary of recent discoveries in the neighborhood of **Carthage**. None are of special importance. *Ibid.* pp. 286-287, H. BOURBON reports the discovery of a mosaic at **Byrsa**. It is in a Byzantine building, but is certainly of earlier date. It is composed of a series of lozenges, in which are various animals, a satyr, and a lighted torch.

UNITED STATES

BOSTON.—Recent Appointments at the Museum of Fine Arts.—Mr. Sidney N. Deane has been appointed Assistant Curator of the Classical Department, and Mr. Oric Bates has been appointed Temporary Assistant in Charge of the Department of Egyptian Art. (*B. Mus. F. A.* IV, 1906, pp. 34, 44.)

NEW YORK.—METROPOLITAN MUSEUM.—A Statue of Eirene.—The Metropolitan Museum has recently bought a fragmentary replica (Fig. 9) of the Eirene of Cephisodotus. The statue was found in 1903 in Rome during excavations for building purposes in the Villa Patrizi. (See *Not. Scav.* 1903, p. 60; *B. Com. Rom.* 1903, p. 290.) In execution it is distinctly finer than the well-known Munich example. "The lines and folds of the drapery are carved with much greater sharpness and vigor. . . . The torso has about the same proportions, and is equally matronly in character, but the legs are nearly two inches longer, and make the figure as a whole less heavy and bulky in its general effect." It also differs from the Munich statue in having the space below the right armpit filled with drapery. It corroborates the recently expressed view (*R. Arch.* VII, 1906, pp. 111-138; cf. *A. J. A.* 1906, p. 445) that the original belongs to the end of the fifth century B.C. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 147-149; 3 figs.)

Greek Jewellery.—The Metropolitan Museum has recently purchased a number of pieces of ancient Greek jewellery of great beauty and importance. They are said to have been found in the same grave and include a diadem



FIGURE 9.—STATUE OF EIRENE.

(0.368 × 0.06 m.), a necklace (0.323 m. long), a pair of earrings (0.074 m. long), a finger ring, seven rosettes in the form of small flowers, and nineteen beads from a necklace, all of pure yellow gold. They are probably not later than the middle of the fourth century B.C. The *diadem* is decorated in repoussé with carefully executed reliefs. In the middle are Dionysus and Ariadne, and on either side a series of large scrolls between which are five female figures playing on musical instruments or singing. The *necklace* consists of a closely woven braid of fine wire, from which three rows of pendants in the shape of amphorae are hung by chains and rosettes. The latter are shaped like flowers, and in the upper row alternate with exceedingly small protomes of winged griffins. The *earrings* consist of three parts. At the top is a disk, decorated with a rosette; from this is suspended a crescent, from which hang three rows of pendants like those of the necklace. The crescent is attached to the disk by two hooks which are masked by floral designs, and at the side of each stands an Eros. The floral design between the hooks forms a sort of bower within which is seated a Muse playing on a lyre. The other pieces are of less importance. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 118-120; 2 pls.)

A Greek Gravestone.—To the original sculptures in the Museum has been recently added a fine Attic grave relief of the fourth century B.C. It measures 1.14 m. in height by 0.68 m. in width at the bottom. The relief represents a seated young woman clasping the hand of a standing elderly woman. In the background between the two is a third woman holding a small box. On the entablature is the inscription *Αντιστράτη (sic) Παναθηναίς*. (E. R[OBINSON], *B. Metr. Mus.* I, 1906, pp. 120-122; fig.)

Department of Egyptian Art.—On October 15 the Trustees of the Metropolitan Museum voted to establish a Department of Egyptian Art, and appointed Mr. Albert Morton Lythgoe as its Curator. Arrangements have been made for a campaign of excavation this winter under Mr. Lythgoe's direction, and every opportunity will be afforded for the systematic development of the Egyptian collection. The Museum will also endeavor to complete its collections by purchase as well as excavation, and a recent important contribution, made in behalf of the Museum to the Egypt Exploration Fund, makes probable increased additions from that source. (*B. Metr. Mus.* I, 1906, pp. 149-150.)

Architectural Fragments from Rome.—Five architectural fragments from the Forum of Trajan have recently been presented to the Metropolitan Museum by Mr. J. P. Morgan. They are supposed to have formed part of the Basilica Ulpia. Two are parts of cornices, two belonged to friezes, and one in an ornamental block of architrave. (G. R., *B. Metr. Mus.* I, 1906, p. 162.)

PHILADELPHIA.—**A Collection of Greek Vases.**—The Pennsylvania Museum and School of Industrial Art has long had a collection of about seven hundred Greek and Italian vases. These have been recently carefully examined and rearranged. All are genuine, though two *kylikes* have been repaired and repainted. A large proportion of the collection is made up of Apulian vases, but there are examples of Cypriote, Corinthian, south Italian, and *Bucchero* ware, besides a number of Attic vases, including some good black-figured amphorae, and two white *lekythi*. The

most valuable piece is an Attic red-figured *stamnos* (Fig. 10) containing on one side Heracles and the Nemean lion, and on the other Theseus and



FIGURE 10. — STAMNOS AT PHILADELPHIA.

the Marathonian bull. On each side is the retrograde inscription *καλὸς εἰ*. (EDITH H. HALL, *Bulletin of the Pennsylvania Museum*, October, 1906, pp. 53-57; 9 figs.)

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

BEERSHEBA (PALESTINE). — *New Fragments of the Imperial Rescript.* — CLERMONT-GANNEAU contributes to *C. R. Acad. Insc.* 1906, pp. 154-155, on behalf of Père Lagrange, a new fragment of the Byzantine Imperial rescript of Beersheba, in which the contributions of the three provinces of Palestine are listed, particularly those of Palestina Tertia. This fragment is the fifth to be recovered. It contains a number of names which add to our knowledge of the geography of Palestine and Arabia Petraea, and gives the key to the abbreviations in the decree. Hopes are entertained of the ultimate recovery of the whole of this important document, which throws much light on the *Notitia Dignitatum* and the mosaic of Madaba. The text will be published shortly by Clermont-Ganneau in *R. Bibl.*

GALATA. — *Late Inscriptions.* — In *B.S.A.* XI, 1904-05, pp. 50-62 (pl.; 7 figs.), F. W. HASLUCK publishes, with commentary, extracts relating to Galata from the Journals of Dr. Covel, chaplain to the British Embassy

at Constantinople from 1669-1677. The notes are in Latin and perhaps derived from an earlier description. For the most part they are copies of unpublished Latin inscriptions of the fourteenth and fifteenth centuries. Twelve are given in full.

SAMARCAND.—**Ancient Inscribed Grave Stones.**—In *Or. Lit.* IX, 1906, pp. 233-240, 297-304, 361-372, 421-431 (pl.), M. HARTMANN discusses several ancient grave stones with Arabic inscriptions, dating from the seventh to the tenth century, that are found at present in the Russian museum at Samarcand. These are of historical interest and also of importance for the development of Arabic epigraphy.

MEXICO.—**TZINTZUNZAN.**—**A Painting by Titian.**—According to A. DE CEULENEER there exists in the church of San Francisco in this town a Pietà by Titian, of large dimensions (4.40 × 2.80 m.), which was given by Charles V to the bishop Quiroga. (*R. Art Chrét.* 1906, pp. 266-267.)

ASIA MINOR AND GREECE

CILICIA AND LYCAONIA.—**Byzantine Churches.**—**Notes on a Journey through Cilicia and Lycaonia.**—In *R. Arch.* VIII, 1906, pp. 7-36 (29 figs.), GERTRUDE LOWTHIAN BELL publishes further notes (see *A.J.A.* 1906, p. 366), chiefly on Byzantine churches in Cilicia and Lycaonia. Four basilicas at Korghoz, the Corycian cave and chapel, the church at Olbia, and the church at Ura are described, with illustrations. Nearly all these churches have apses built within the edifice, with a room or passage between these inner apses and the rear (western) wall. *Ibid.* pp. 225-252 (26 figs.), the fifteen ruined churches at Daouleh, near Binbirklisse are described. In one (No. 3) was a long inscription, which gives the date of a restoration under Leo, metropoli'an bishop of Iconium in 787 A.D. These churches are simpler than some of those described before. Most of them have a nave, two aisles, an apse, and a narthex. Five were smaller and simpler and were probably mausoleums. Several tombs were examined. The whole settlement was probably a monastic establishment.

CYPRUS.—**Byzantine Silver Dish.**—A silver dish found at Cyrenia is published in *Byz. Z.* 1906, pp. 615-617 (fig.) by O. M. DALTON. Its decoration is confined to the centre of the inside, which is ornamented with two circular mouldings separated by foliate ornament. The presence of five official stamps shows that it belongs to the class of silver-work known as *ἀργυρον παντασφράγιστον*. In the centre of the dish is a monogram which seems to read *Θεοδώρου*. The similarity of stamps and ornament shows that this plate belongs to the same set as a larger dish in the British Museum, published in *Archaeologia*, LVII, pl. 16, fig. 1.

A Treasure of Gold and Silver.—In *Le Musée*, III, 1906, pp. 121-129 (3 pls.), A. SAMBON describes in some detail a number of gold and silver objects, found near Cyrenia (Cyprus) in 1899, and recently acquired by Mr. J. P. Morgan. There are five silver plaques decorated in reliefs with scenes from the life of David, a belt adorned with gold coins of Theodosius II, Justin and Justinian, and Maurice, and gold bracelets and necklaces. The work evidently belongs to the last part of the sixth or the early seventh century of our era. It was perhaps part of a church treasure hidden at the time of the Arab invasions.

EPHESUS.—*The Mosque of Isa Bey.*—The ruined mosque at Ephesus, which was probably erected by Isa Bey about 1340 A.D., is briefly described by A. E. HENDERSON in *Rec. Past*, V, 1906, pp. 259–265 (8 figs.). It is a good example of Seljukian architecture, careful and exact in the details, but with no endeavor to develop a characteristic or ideal style.

LACONIA.—*Frankish Sculptures.*—Sculptured monuments of the Frankish period in Greece are rare, but some examples are published by A. J. B. WACE in *B.S.A.* XI, 1904–05, pp. 139–145 (4 figs.). At *Parori*, not far from Mistra, is a very rude relief of a warrior, represented *en face*, but with the legs and feet in profile. The long cloak and the shape of the shield mark it as Frankish. In the Frankish castle at *Geraki* are remains of several churches. Two of these show pointed arches and rude carvings much in the style of the relief just mentioned. In the church of St. George, which seems to have been the castle chapel, is a shrine with a remarkable frame, which in its clustered pillars and bands of interlaced tracery resembles neither Frankish nor Byzantine work, and is probably to be ascribed to Saracen artists in the service of the Frankish barons. All these sculptures were probably executed between 1200 and 1262 A.D.

MISTRA.—*Inscriptions.*—In *B.C.H.* XXX, 1906, pp. 453–466 (4 figs.), G. MILLET publishes two new inscriptions from Mistra. The first is two monograms on a lintel, which read *ζαμπεα ντε λεζηνανω*, i.e. *Isabelle de Lusignan*. She is known in the history of Morea in the fourteenth century, and seems to have been the second wife of Manuel Cantacuzene, or perhaps of his brother or of a nephew. The second is on a fragment of a large basin, called in the inscription *ἀγυστήριον*, which here must denote either a receptacle for holy water or a font. In conclusion the monograms in the inscription *B.C.H.* 1899, pp. 97–156, No. 31, are resolved, and the term *Καθολικὸς μεσάζων* discussed. It denotes a general agent of the despot, as distinguished from local officers.

NICAEA.—*The Existing Ruins.*—In *Rec. Past*, V, 1906, pp. 323–331 (12 figs.), ISABEL F. DODD describes briefly the ruins of Nicaea in Bithynia as seen by her on three visits to this somewhat inaccessible place. The site seems likely to yield valuable results under scientific excavation.

ITALY

NEW DIRECTOR-GENERAL OF ANTIQUITIES.—Corrado Ricci has been appointed Director-general of Antiquities in the Kingdom of Italy.

AREZZO.—*Discovery of Frescoes by Piero della Francesca.*—In *L'Arte*, 1906, pp. 305–306, U. TARANTI reports that he has discovered in a building beside the church of S. Maria delle Grazie remains of the fresco of "San Donato in episcopal robes with figures of children" mentioned by Vasari as painted by Piero della Francesca for a cloister belonging to that church. The fresco is nearly gone, but on a wall near by there are considerable remains of a frescoed frieze representing scenes from the life of the saint. The writer finds in these the characteristics of Piero.

Discovery of a Painting.—In a chapel adjoining the church of San Pier Piccolo has been found a picture by Fra Bartolomeo della Gatta. It is a portrait of Beato Jacopo Filippo, and seems to be the painting mentioned by Vasari, and believed to be lost. (*L'Arte*, 1906, p. 388.)

BASSANO.—A Processional Cross by Filarete.—In view of the few works of Filarete preserved, interest attaches to the processional cross in the cathedral at Bassano Veneto. It was ordered by the municipality in 1449 and suffered repair from the *pomo* down in 1622. The cross proper has a crucifix at the intersection, the vertical arm displaying a half figure of the Virgin; on the right arm is the Magdalen, on the left St. John, with the angel symbolical of Matthew in the field above the *pomo*. The reverse has in the middle the Madonna and Child with the symbolical pelican above, and in the other fields the remaining evangelistic symbols. The flat surfaces on both sides are incised with ornament, symbols, saints, etc., and below the Madonna on the reverse is inscribed, "*Opus Antonii qui Rome Basilice Sancti Petri portas ereas fecit Eugenio IIII pontifici heo (sic) factum sub anno Domini M.CCCC.XLVIII.*" (G. GEROLA, *L'Arte*, 1906, pp. 291-296.)

FLORENCE.—Discovery of a Fresco.—The removal of a curtain in the church of S. Maria in Campo brought to light a fresco which seems to represent an episode in the life of San Galgano. The composition is crescent shaped, and partly covered by a pilaster of the altar and a later wall. Competent critics have assigned the fresco to Filippo Lippi or his imitator Jacopo del Sellaio. (*Rass. d'Arte*, September, 1906, Cronaca.)

Discovery of a Fresco in the Belle Arti.—During the course of recent repairs in one of the rooms of the *Istituto delle Belle Arti* a fresco was discovered representing the Last Supper. The central part has been destroyed by the opening of a door. It is held to be the work of Stefano d'Antonio, a collaborator of Bicci di Lorenzo. Documents relative to the decoration of the church and hospital of San Matteo, which is now the seat of the *Istituto*, mention him among the painters employed on the building. (G. CAROCCI, *Arte e Storia*, 1906, p. 159.)

MILAN.—Acquisitions of Milan Museums.—Sixteen frescoes by Luini from the Villa Pelucca near Monza have been presented by the king to the Brera. The Museo del Castello has added to its paintings two wings of a triptych by Defendente de Ferrari, representing donors; four pictures by Bonvicino, called *il Moretto*, a "Jeremiah," a "Saint John Baptist," a "St. Anthony of Padua," and a large "St. Ursula and her Companions"; a "Delilah" by Bernardo Strozzi, a "St. Helena" of the Venetian School, a "Madonna and two Saints" by Girolamo da Santa Croce, and a "Salvator Mundi" by Rocco Marconi.

Loss of Documents relating to the Cathedral.—A fire at the Milan Exposition on the 20th of August consumed several ancient works of art in the Hungarian section, and in the Italian section, in addition to other objects, several plans, models, and documents relating to the building of the Milan cathedral. (*Chron. Arts*, 1906, p. 230.)

PERUGIA.—Frescoes of the Thirteenth Century.—In the chapel of San Prospero near Perugia, frescoes have been discovered bearing the inscription, *In nomine Domini amen anno Domini MCCXXV · indictione XIII · tempore Honorii tertii · et Domini Federici imperatoris · hoc opus factum fuit tempore Domini Badaldi (or Rai[n]aldi ?) presbiteri · S · Prosperi · mense Octobris · Ego Bonamicus pictor · feci*. This artist cannot be Bonamico di Cristofano, called Buffalmacco, since his dates are certainly in the *trecento*. The frescoes antedate all other paintings of Perugia (G. U., *L'Arte*, 1906, pp. 306-307).

PISA.—**A New Madonna by Duccio.**—A "Madonna and Child" belonging to the Contessa Tadini Buoninsegni is published for the first time in *L'Arte*, 1906, pp. 372-373, by PIETRO D'ACHLARDI. It is assigned by him to Duccio di Buoninsegna on internal evidence, and is apparently part of a larger work, to be dated slightly before the great altar-piece preserved in the Museo dell'Opera at Siena, which was executed between 1308 and 1311.

RIETI.—**Discovery of a Fresco.**—As a result of the recent removal of the altar-piece of the chapel of St. Ignatius in the Cathedral, a fresco of the fifteenth century has been found which is believed to be the work of Antoniazio Romano. (*L'Arte*, 1906, pp. 388-389.)

ROME.—**Examination of Relics in the Sancta Sanctorum.**—The relics that have been kept in the private chapel of the Popes, the Sancta Sanctorum, since at least the twelfth century, have never been seen since the sixteenth century, under Leo X. The researches of the Jesuit Jubaru concerning the head of St. Agnes necessitated the examination of the relics, and in June last the altar was opened. The head of the saint was found in a silver box of the time of Honorius III. All the other relics and reliquaries were contained in a cypress coffer of the beginning of the ninth century, inscribed: *Leo indignus | Dei famulus | tertius episcopus | fecit*. Among the objects found in it were a fragment of an ivory pyxis ornamented with a Bacchic scene of good workmanship; a cross in cloisonné enamel, inclosing a piece of the true cross, which Grisar, who was in charge of the examination, assigns to the early sixth century; a jewelled cross containing the *caro circumcisionis*; a rectangular silver coffer ornamented with saints in relief, and Byzantine enamels on the cover, of the tenth or eleventh century; an oval coffer of silver with a rounded top, of a type similar to the well-known African coffer of the fifth century which was presented to Leo XIII by Cardinal Lavigerie; a small bas-relief in ivory representing the "Healing of the Blind Man," and belonging to the early Christian period; an ivory coffer of Moslem workmanship, assigned to the twelfth century; another of cylindrical form with a painted Cufic inscription; silk textiles of Byzantine or Sassanid origin which were wrapped around the relics or served as linings and cushions; two very old tunics, one of which passes for that of St. John Baptist, and a number of cedar boxes, ornamented with incised or relief designs or with paintings. Two of these have Byzantine painting on gold ground of the tenth and eleventh centuries (GRISAR gives a history of the relics in *Röm. Quart.* 1906, pp. 109-122, and a description in *Civiltà Cattolica*, June 2 and 16, 1906. They are also described by LAUER in *C. R. Acad. Insc.* 1906, pp. 223-226. D. SANT'AMBROGIO in *Arte e Storia*, 1906, pp. 117-122, reviews Grisar's conclusions, contesting particularly the early date given to the enamelled *staurotheca*. A complete publication of the relics will be made in several periodicals.

Excavations in the Cemetery of Priscilla.—The recent excavations, an account of which is given by O. MARUCCI in *N. Bull. Arch. Crist.* 1906, pp. 1-65, have yielded no decisive proof that this cemetery was the "seat of St. Peter" (see *A. J. A.* 1904, pp. 328 and 497-498), but about twenty-seven inscriptions were found which are reproduced in the report. One of them mentions a *bisomum* at *Criscent[ionem]* and was found in the corridor opposite a cubiculum near the sepulchre of the Glabrones. This cubiculum was then the burial-place of the martyr Crescentio mentioned in the *itineraria*.

rium Salisburgense, as buried in *spelunca* under the basilica of San Silvestro. The *Liber Pontificalis* places the tomb of Pope Marcellinus near that of Crescentio, and Marucchi supposes it was in cubiculum M, adjoining the tomb of the Glabrones. A new plan accompanies the article.

The New Picture Gallery in the Vatican.—The *Nation*, July 26, 1906, reports rapid progress in the preparation of new quarters for the Vatican picture gallery: "The new gallery will occupy a part of the long wing on the west side of the Cortile del Belvedere, on the street leading to the entrance of the museum, and opposite the Vatican gardens. Each of the great masterpieces of the present collection—the Transfiguration, the Madonna di Foligno, and the Communion of St. Jerome—will have its own room, and in the new gallery will be placed all the pictures by the old masters that are now scattered in different parts of the palace, besides those in the present collection. No modern pictures will be hung here. The new gallery is to be equipped with all modern improvements in heating, lighting, and ventilating."

A New Painting by Luini.—A. COLASANTI assigns to Luini on internal grounds a "St. Jerome Penitent" which exists in a private collection in Rome and is published by him in *Rass. d' Arte*, 1906, pp. 102-104. On the back of the picture were found two seals, the smaller with an illegible inscription, the larger bearing the arms of the Medici surmounted by a cardinal's cap and surrounded by the name of Alessandro Medici, elevated to the sacred college in 1583 by Gregory XIII.

SARDINIA.—**Byzantine Inscriptions.**—In *Not. Scav.* 1906, pp. 123-138 (12 figs.), A. TARAMELLI publishes and discusses several Byzantine inscriptions preserved in various churches of Sardinia. They are of the tenth, eleventh, and twelfth centuries.

SIENA.—**Recovery of a Polyptych.**—The polyptych by Luca di Tomè which was once in the oratory of the *Munisterino* at Tolfe near Siena, but disappeared ten years ago, has been recovered and placed in the Accademia delle Belle Arti. The centre piece is a "Madonna and Child," the wings representing four saints. It is published with a reproduction in *Rass. d' Arte*, 1906, pp. 104-105, by E. MODIGLIANI, who notes that it is the best and latest of the authentic works of this painter of the fourteenth century.

SYRACUSE.—**New Excavations in the Catacombs.**—The results of new excavations in the catacombs at Syracuse are summarized by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 162-172. The excavations were made in the crypt of S. Marziano, and the chief discoveries were a cubiculum in which was found a closed loculus, with two *orantes* painted upon it, symbolizing the two infant occupants whose common name *Alexandria* appears in the Greek inscription bordering the figures, and an interesting fragment of a metrical inscription, with a consular date of 423 A.D. None of the tombs found antedate the fourth century. The excavations rather confirm the tradition that Martinus, first bishop of Syracuse, was buried in the crypt, but the little cemetery just discovered has no connection with the neighboring catacomb of S. Giovanni.

URBINO.—**A Fresco by Carnevale (?)**.—A fresco was recently discovered in the church of Santa Maria della Bella, representing the

Crucifixion. The name of Fra Carnevale has been proposed as the author, but the superiority of the work over the known work of that master makes the attribution improbable. The influence of Piero della Francesca is manifest in the painting. (E. CALZINI, *Rassegna bibliografica dell' arte italiana*, 1906, pp. 106-109.)

SPAIN

BURGOS.—*New Symbolism on a Sarcophagus.*—In *N. Bull. Arch. Crist.* 1906, pp. 93-95 (fig.), L. HUIDOBRO describes a Christian sarcophagus (Fig. 11) from the convent of S. Francisco de Briviesca, now in the museum at Burgos. One side contains on the left an "investiture"—a personage holding his hands toward another, who is dressed in a dalmatic—in the centre a ladder (flanked by two stars) which two persons prepare to climb, and on the right the well-known Noah scene. The corners of the sarcophagus are decorated with a vine-ornament. The back shows the Good Shepherd in the centre, to the right Adam and the Tree of Life, to the left the Sacrifice of Isaac. The writer considers the sarcophagus an example of Hispano-gothic work of the fifth century.



FIGURE 11.—SARCOPHAGUS AT BURGOS.

PALENCIA.—*The Crypt of San Antolin.*—Recent investigations have brought out the antiquity of the crypt of S. Antolin beneath the Cathedral of Palencia, which is an important connecting link between the classic and Moslem periods in Spanish architecture. The inner end of the crypt exhibits eight horseshoe arches of different proportions from the Moslem type, and the Visigothic capitals on the columns, together with other evidence, show that the style comes from the North rather than the South. The arcosolium of the saint and the constructions surrounding it are of the seventh century. Some difference of opinion exists regarding the date of the part of the crypt nearer the entrance, one critic assigning it to the classic period, while others regard it as a Romanesque work of the eleventh century. (F. SIMON Y NIETO, *Boletín de la Sociedad Española de Excursiones*, April, 1906, pp. 65-82, and E. SERRANO FATIGATI, *R. Art Chrét.* 1906, p. 335.)

VALENCIA.—*Triptych by an Unknown Flemish Master.*—A triptych, which is preserved in the College of Corpus Christi at Valencia and has never been exhibited save at the Columbian Exposition of Madrid in 1892, is published by E. BERTAUX in *Gaz. B.-A.* XXXVI, 1906, pp. 219-222. The three compositions represent the Crucifixion, the Descent from the Cross, and the Resurrection. The artist seems most influenced by Roger van der Weyden, but there are traces also of the influence of the "Maître de Flémalle" and Dirk Bouts. Four panels in the Prado, an "Annunciation," "Visitation," "Nativity," and "Adoration of the Magi," are assigned by Bertaux to the same master, because of similarity in particular figures, as well as in the inclosing arches, ornamented with small sculptured scenes.

FRANCE

AIX-EN-PROVENCE.—**Identification of a New Early French Artist.**—The "Retable de Boulbon" which made so great an impression on the students of the *Exposition des Primitifs* was unsigned, but the small stork in one corner was held by some to be the monogram of the painter. This has been established by the discovery by F. DE MÉLY at Aix-en-Provence of a manuscript in which there occurs a miniature signed *Chugoinot*, old French for "little stork." The arms on the miniature are those of Pope Nicholas V (1447-1455), and both date and execution are consistent with the identification of its painter *Chugoinot* with the author of the Boulbon painting, which was originally made for a church in the same region. This identification gives us the name of a new French *primitif* of the first rank. (*C. R. Acad. Insc.* 1906, p. 145.)

AVIGNON.—**Discovery of Frescoes.**—An interesting discovery has been made in the ancient Palace of the Popes at Avignon, which was for some time utilized as barracks. In a room which once served as the bed-chamber of the Popes a series of interesting mural paintings has been revealed. These frescoes appear to date from the fourteenth century, and are admirably preserved. Only a portion has yet been recovered, but it is hoped to recover the whole. (*Athen.* Dec. 29, 1906.)

DIJON.—**The Sculptor of the "Last Judgment" in St. Michel.**—A document recently brought to light at Dijon records that this composition, which occupies the central tympanum of the grand entrance, was ordered in 1551 of Nicolas de la Court, native of Douai, and established at Dijon, who engaged himself to execute it after the "patron" which was furnished him, for the sum of seventy livres. (*H. CHABEUF, R. Art Chrét.* 1906, pp. 211-212.)

PARIS.—**Acquisitions of the Louvre.**—The department of sculpture has recently received: a stone "St. Michael Slaying the Dragon," of the French Romanesque period; an early fifteenth century bust of St. Sebastian of French origin; and a polychrome "Virgin" of the fourteenth century. (*Chron. Arts*, 1906, pp. 196, 218.) New paintings are: a "Pietà" of the school of Avignon and four Spanish panels of the fourteenth century representing scenes from the life of St. George, all given by the Société des Amis du Louvre; the "Portrait of Mr. Hare" by Sir Joshua Reynolds; a "Parisian View" by Turner, the first picture by this artist to enter the Louvre; two portraits by Lawrence and a signed "Portrait of an Old Woman" by Hodgins. (*J. GUIFFREY, L'Arte*, 1906, pp. 456-458.) The Byzantine Section has recently received a small plaque in steatite, representing St. Michael, of the tenth or eleventh century. (*J. J. MARGUET DE VASSELLOT in B. Soc. Ant. Fr.* 1906, pp. 118-119.)

A Manuscript illustrated by Jean Fouquet.—Archives of the fifteenth century show that Jean Fouquet about 1474 illustrated a "Book of Hours" for Philippe de Commines, the famous statesman and historian. Count P. DURRIEU has found in the Bibliothèque Nationale a "Book of Hours" (Lat. no. 1417) which appears to be this work. It contains twenty badly damaged miniatures, in some of which the hand of Fouquet appears, and bears the arms of Commines. (*C. R. Acad. Insc.* 1906, p. 257.)

A Fourteenth Century Sketch Book.—Mr. Pierpont Morgan recently

acquired in Paris a sketch book originally in a Roman collection, made of six thin panels of boxwood bound by thin strips of parchment. Each board was covered by a thin wash of gouache on which the drawings are done in silverpoint. The presence of a second and less skilful hand is noticed in some accessory sketches. The subjects are partly of the stereotyped religious sort, but also include scenes of forests, simple studies, and a *bal masqué*. The costumes are of the end of the fourteenth century, and the *bal masqué*, with courtiers disguised as *hommes sauvages*, may be a reminiscence of the famous masquerade of 1393, where the burning of some of the masquers brought on the madness of Charles VI. Coincidences in style point to the miniaturist André Beauneveu as the author. (ROGER FRY, *Burl. Mag. X*, 1906, pp. 31-38.) This attribution enables S. C. COCKERELL (*Ibid. X*, 1906, pp. 130-131) to assign to Beauneveu the "Richard II" in Westminster Abbey, on internal evidence, chiefly the similarity in drapery and in the arrangement of the left hand to a "Virgin and Child" of the sketch book.

SASSANGY. — **A Fifteenth Century Window.** — A painted window in the possession of the Comtesse de Fleurieu at the Château de Sassangy, representing a gentleman and lady playing chess and dated by the costumes 1430-1440, adorned until 1840 a house in Villefranche in the Beaujolais. Tradition says that the window was placed in the house to commemorate the carrying-off of the daughter of the bourgeois Guyonnet de la Bessée, to whom the house belonged, by the last seigneur de Beaujeu, who was punished by the king with loss of his domains and died in 1400. The tradition with its attendant detail that the seigneur used the game as the pretext for his seductions, was probably attached to the window by a later age. The scene is a product of the genre painting introduced by the portraits of Jan Van Eyck, and is not, like the chess games on many contemporary ivory reliefs, inspired by a story of current minstrelsy. (L. BÉGULE and E. BERTAUX in *Gaz. B.-A. XXXVI*, 1906, pp. 407-416.)

SAUVEPLANTADE. — **A Curious Church.** — The little church at Sauveplantade was once the chapel of a Benedictine priory, and was built not later than the beginning of the twelfth century. It has a simple plan, but at the crossing of the nave and transepts instead of a dome there is an octagonal pyramid terminating in a truncated cone, which passes into a square belfry with two rows of windows. This arrangement is very rare and perhaps unique. Within the church are two ancient granite columns, with Byzantine capitals, probably from an earlier church. The abbey church of St. Orens at La Ruelle (Hautes-Pyrénées) has a similar curious construction, but here the pyramid is square, not octagonal. (Marquis DE VOGÜÉ, *C. R. Acad. Insc.* 1906, pp. 288, 486-492; 4 figs.; A. BRUTAILS, *Ibid.* pp. 327-328; fig.)

BELGIUM

ANTWERP. — **The Birthplace of Rubens.** — It is announced from Antwerp that the birth in Germany of Rubens is now proved by a family tree of the painter, which, however, is unsigned. This document shows that Rubens was born at Cologne, and remained there until he was ten years old. (*Athen. Dec.* 29, 1906.)

TOURNAI. — **Discovery of a Tomb of the Fourteenth Century.** — In the church of St. Quentin, the removal of wood-work on an altar of the

last century has brought to light a tomb of the fourteenth century. The effigy, of which the head is lost, is in the round, with the usual dog beneath the feet. The front of the tomb proper is adorned with eight statuettes in the arches of an arcade. The inscription reads: *Chy gist Jakemes Kastangnes ki trespasa l'an mille ccc et xxvii.* (L. CLOQUET, *R. Art Chrét.* 1906, pp. 212, 261-265.)

GERMANY

BERLIN.—**Acquisitions of the Kaiser Friedrich Museum.**—The Emperor has recently transferred from Potsdam to the Museum the following paintings: a "Magdalen" and "Venus and Adonis" by Rubens; an "Apostle's Head" by Van Dyck; a "Samson and Delilah" by Rembrandt; and a "Beheading of John the Baptist" by Romanino. By the bequest of Alfred Beit, the Museum receives Reynolds' "Portrait of Mrs. Boone and Daughter" and a bronze statuette of Hercules by Pollaiuolo. (H. W. SINGER, *Burl. Mag.* X, 1906, p. 63.) Other paintings recently acquired are: "Four Monastic Saints" by Masaccio, part of the altar made for the Carmelites of Pisa in 1426; a predella, the "Miracle of an infant Saint" by Fra Filippo Lippi; a "Madonna" in the manner of Taddeo Gaddi; "Three Saints," forming the central part of the grand altar at Santa Croce in Florence, by Ugolino da Siena; a lunette of the Madonna with two angels by Luca della Robbia; a "Madonna and Child" of Giovanni Bellini; some pictures by Sassetta and Giovanni di Paolo; and two small allegorical paintings attributed to Parentino (P. SCHUBRING in *L'Arte*, 1906, pp. 386-387.) The *Nation*, Sept. 6, 1906, adds Rembrandt's sketch for the "Good Samaritan," in the Louvre, and "The Fainting Lady" by Metsu.

COLOGNE.—**Frescoes of the Thirteenth and Fourteenth Centuries.**—In the apses of the transept of St. Maria im Capitol mural paintings have been discovered in two layers. The more recent belong to the fourteenth century and represent at the north "Christ enthroned among the Evangelists," at the south the "Lamb with Evangelistic Symbols," and show traces of the influence of Wilhelm of Cologne. The earlier frescoes under these represent the Last Judgment and the Crucifixion. (*Chron. Arts*, 1906, p. 262.)

FRANKFORT.—**The Molinier Cranach.**—The Museum at Frankfort recently acquired from the sale of the collection of Molinier, ex-director of the Louvre, a large triptych by Lucas Cranach the elder, of the beginning of the sixteenth century, which was found by its former possessor some years ago in a convent in southern Spain. (*Rass. d'Arte*, August, 1906, Cronaca.)

STUTTGART.—**Sixteenth Century Views of Milan.**—There are several drawings in the Museum at Stuttgart of architectural monuments in Milan, such as San Babila, Sta. Maria delle Grazie, Sta. Maria presso S. Celso, etc., which originally belonged to the sketch book of a Dutch artist, and date between 1568 and 1579. (C. VON FABRICZY, *Rass. d'Arte*, 1906, pp. 87-90; 4 figs.)

GREAT BRITAIN

MEETINGS OF ARCHAEOLOGICAL SOCIETIES.—The sixty-fourth annual meeting of the Royal Archaeological Institute, held at Worcester, July 24-31, and the sixty-third annual Congress of the British

Archaeological Association, held at Nottingham, July 25-31, are described in *Athen.* Aug. 4 and 11, 1906. Both bodies devoted their time chiefly to visiting the various sites of archaeological interest in the neighborhood of the places of meeting, and these monuments are noticed in some detail in the reports.

BLYTHBURG. — A Fifteenth Century Church. — Holy Trinity Church at Blythburg, Suffolk, is described by CHARLOTTE MASON in *Reliq.* XII, 1906, pp. 217-228 (11 figs.). It was built during the fifteenth century by the monks of Blythburg Priory, almost wholly in the Perpendicular style. The stained glass has been destroyed, but the church still contains fine traceries and carvings. Noteworthy are the figures on the front of the choir-stalls and on the bench-ends.

ECCLESFIELD. — An Early Cross Shaft. — In 1892 there were discovered in Ecclesfield churchyard the broken base and shaft of a stone cross. The shaft is decorated with incised crosses and circles and has a rolled edge. The base, which contains two sockets, has merely a roll moulding. It is possible that it belonged to a Saxon church destroyed at the time of the Conquest, but there are no other remains of either a Saxon or a Norman church. (E. LLOYD, *Reliq.* XII, 1906, p. 205; fig.)

FOWNHOPE. — Sculptured Norman Tympanum. — In the west wall of the nave of Fownhope church, Herefordshire, is a Norman tympanum, sculptured in relief, with a representation of the Virgin and Child in the centre, and on either side the sacred vine, among the scrolls of which appear the lion of St. Mark and the eagle of St. John. (*Reliq.* XII, 1906, p. 195; pl.)

HARDWICK HALL. — Portrait of Mary Queen of Scots and Lord Darnley. — In *Burl. Mag.* X, 1906, pp. 38-47, is a review by L. Cust of recent discussions concerning the portraits of Mary Queen of Scots, and particularly of Andrew Lang's recent book. He publishes a new portrait of the Queen and Lord Darnley in the collection of the Duke of Devonshire at Hardwick, catalogued as the "Earl and Countess of Lenox," but shown by Miss M. K. Martin, on documentary evidence and by comparison with coins and the miniatures in the Rijks Museum at Amsterdam, to be really likenesses of the unfortunate Queen and her husband. This is, apart from coins, the only authentic portrait made during Mary's reign in Scotland.

HOLKHAM HALL (NORFOLK). — Manuscripts. — The collection of 750 manuscripts at Holkham Hall has been studied and catalogued by L. DOREZ, who reports briefly on the more important works in *C. R. Acad. Insc.* 1906, pp. 335-337. From Rome are a portfolio of drawings from the antique attributed to Raphael and an autograph manuscript of Leonardo da Vinci. From southern Germany, Flanders, and France are important illuminated manuscripts, several of which are from the library of the Dukes of Burgundy.

LASTINGHAM. — A Pure Norman Crypt. — A unique example of a pure Norman crypt beneath the church of St. Mary at Lastingham is described in *Reliq.* XII, 1906, pp. 145-151 (6 figs.), by J. C. WALL. It consists of a nave, apsidal sanctuary and aisles, and was built by Stephen, Abbot of Whitby, in 1078-1088, to enshrine the body of St. Cedd, who had established a monastery at this place during the seventh century. *Ibid.*

pp. 152-161 (28 figs.), the same writer describes a number of fragments of sculptured stones and wood in the Norman crypt. There are many fragments of stone crosses, bearing the interlaced patterns brought from Ireland to Iona and Lindisfarne, and thence spread through Northumbria. Other fragments belong to the Norman period and even later.

LONDON. — Additions to the Morgan Collection at South Kensington. — The loan collection at South Kensington Museum was recently increased by the purchase on the part of Mr. J. Pierpont Morgan of the Baron Oppenheim collection of *objets d'art*. The most interesting mediaeval specimens are: a seventh century Byzantine reliquary, a Carolingian ivory book-cover, a Franco-Arabian candlestick in silver-gilt and rock-crystal of the eleventh or twelfth century, the well-known Soltykoff reliquary, a reliquary in the form of the Madonna and Child, in gilt, copper and Limoges enamel, and a French ciborium in gilt and enamelled copper, the two last belonging to the thirteenth century. The Renaissance is represented by two fifteenth century busts of young women, one a French work of painted stone, the other in faience of Faenza, a salt-cellar in the rare "Henri II" ware, and a seventeenth century German glass beaker mounted in silver-gilt. (*Burl. Mag.* IX, 1906, pp. 227-234.)

Additions to the National Gallery. — Miss Eva Mackintosh has presented to the National Gallery Raphael's "Madonna of the Tower." The picture was formerly in the Orleans collection, and has since belonged to Messrs. Henry Hope, Samuel Rogers, and R. J. Mackintosh. Critics are not wholly agreed as to the value of the picture, which has suffered from unskilful cleaning, but the dominant feeling in the work is Raphaelesque. Another addition is "Christ preaching from St. Peter's Ship" by H. Saftleven, an artist hitherto unrepresented in this collection. It is the gift of Mr. C. L. Eastlake. (*Athen.* Aug. 11, 1906.)

A New Work by the "Maitre de Moulins." — In *Burl. Mag.* IX, 1906, p. 331, ROGER FRY publishes an "Annunciation" in the possession of Messrs. Dowdeswell and Dowdeswell, which he attributes to the now famous "Maitre de Moulins." He places the picture in the earlier part of his career, as it shows less power of composition and harmony of rhythm than the Moulins altar piece, and appears little removed from miniature painting, which we know was among the artist's pursuits. The early date is also borne out by the clumsy use of the classic forms in the architectural background, showing the painter's unfamiliarity with Italian renaissance designs.

Medals by Pastorino da Siena. — In *Burl. Mag.* IX, 1906, pp. 408-412, G. F. HILL publishes some new medals by this sculptor, from the collection in the British Museum. He notes that the smaller medals without pearl borders are usually the earlier, and explains the inscription "Cassan Claussi" found on the medal bearing the turbaned head of an Oriental, as equivalent to *Hassan Chawush*, the latter title being the Turkish for herald or pursuivant. This Hassan was perhaps the envoy who concluded the alliance between Paul IV and the Sultan in 1556, the date of the medal. The article includes further identifications and biographical notes regarding Pastorino's sitters.

ST. MARY BOURNE, HAMPSHIRE. — A Norman Font. — A fine Norman font of the twelfth century at St. Mary Bourne is described and illustrated by ETHEL MABEY in *Reliq.* XII, 1906, pp. 279-281 (5 figs.).

Among the decorations are doves drinking from a vase, vine branches with grapes, a sheaf of wheat, and an Anglo-Norman arcade.

TISBURY. — A Mediaeval Grange. — At Place Farm, Tisbury, Wiltshire, is still to be seen an excellent example of a mediaeval farm, once the property of the Abbey of Shaftesbury. The gateways are but little changed since the fifteenth century. The house and stables have been adapted to modern conditions, but the great tithe barn has been scarcely altered save by adding four doorways. (E. TOWRY WHITE, *Reliq.* XIII, 1907, pp. 57-59; 3 figs.)

YORK. — Romano-British Christian Burial. — In *Reliq.* XII, 1906, pp. 207-208 (fig.), is reprinted from the *Annual Report of the Council of the Yorkshire Philosophical Society for 1901* an account of the discovery in 1901 at York of a Roman stone coffin, containing the bones of a young woman who had been buried with her ornaments. Among these was a bone slip, cut out so as to leave the letters (*sor*)O(*r*) AVE VIVAS IN DEO. The inscription proves that the girl was a Christian. The stone coffin was uninscribed and very rough.

AFRICA

CARTHAGE. — A Christian Cemetery. — At a place called Meidfa, near Carthage, a Christian cemetery has been excavated by Father DELATTRE, whose report appears in *C. R. Acad. Insc.* 1906, pp. 422-431. Nearly eighteen hundred epitaphs, chiefly fragmentary, have been found already, many of early date, and some engraved on the reverse of pagan *tituli*. Among the few sarcophagi is one of a child which bears a relief representing Eros, one of whom is nearly concealed by a huge mask representing Silenus. In one inscription the words *eripuit pestis* may well refer to the great pestilence of 252 A.D. A. HÉRON DE VILLEFOSSE, in presenting this report (*Ibid.* pp. 405-406), pointed out analogous representations, and commented on the pagan epitaph of *M. Val(erius) Petao [S] alae Gemellianae*. The letters [S] perhaps stand for *immunis*, but it is very rare to find these privileged soldiers taken from auxiliary troops. *Ibid.* pp. 444-445, R. CAGNAT suggests that [S] stands for *sesquiplaris*, a soldier receiving one and one-half times the usual pay (Vegetius, II, 7).

A Byzantine Seal. — In December, 1905, a Byzantine lead seal was discovered of the series belonging to the ex-prefect Paulus. One side presents a very complicated monogram of Θεοτόκε βοήθει; the other reads: + Παύλου | ἀποστ[ά]ρχου. (*B. Soc. Ant. Fr.* 1906, p. 134.)

A Lead Seal of Bishop Fortunius. — A lead seal, recently found at Carthage, bears upon its two faces the inscriptions *Fortunio ἐπίς* and *prima regio*. Fortunius was bishop of Carthage in the seventh century and took part in the council of 655 A.D. The words *prima regio* confirm the interpretation *regio sexta*, given to RG | VI found on another seal of his, now lost. The *regiones* were divisions of the diocese, like those existing at Rome, and there were probably seven in Carthage as at Rome. Many of them are mentioned in the acts of councils and inscriptions, but hitherto no mention of the first region was known. (A. HÉRON DE VILLEFOSSE, *C. R. Acad. Insc.* 1906, p. 121.)

HADRUMETUM. — The Christian Catacombs. — The report of the French exploration of the catacombs of Hadrumetum (*A. J. A.* 1906, pp.

123, 374) is continued by Abbé LEYNAUD in *C. R. Acad. Insc.* 1906, pp. 298-303 (fig.). Numerous galleries have been opened containing about five hundred *loculi*, and yielding many fragmentary inscriptions painted or scratched on the limestone. Among other objects found is a small lamp with the image of a fish encircled by a palm branch. The most important discovery was a sarcophagus with a mosaic cover, bearing the inscription *T. E. D. qui | et Evasius | dor. in pace*. Two African saints bear this name. It is regarded by Father Delattre as the oldest sepulchral mosaic found in Africa. *Ibid.* pp. 483-484, A. HÉRON DE VILLEFOSSE reports the discovery of a large and well-preserved gallery with branches and a light-well. A number of Greek and Latin inscriptions from Hadrumetum are published by O. MARUCCHI in *N. Bull. Arch. Crist.* 1906, pp. 177-178.

LIBYA. — An Unusual Menas-Ampulla. — Among the discoveries made in 1905 by C. M. Kaufmann on the site of the ancient sanctuary of St. Menas in the Libyan desert, as described by A. DE WAAL in *Röm. Quart.* 1906, pp. 82-86, is an ampulla with the usual figure of St. Menas between two camels on the front, while the reverse presents a female figure bound to a cross-shaped post, nude to the waist, with a bull on either side and a lion and a bear crouching at her feet. WILPERT, *ibid.* pp. 86-92, interprets the figure as St. Thecla bound to a stake, as was usual when Christians were condemned *ad bestias*, and surrounded by the beasts which, according to her *Acta*, when summoned by her persecutor, Alexander, to devour her, fawned upon her instead.

SBEITLA. — A Lamp Manufactory. — M. Denian, of Sidi-Nacem-Allah, in the region of Sbeitla in Tunis, has found on his property the debris of a lamp-maker's establishment, consisting of fragments, Christian lamps in terra-cotta, and moulds for making them. The lamps found are nearly all defective and probably purposely cast aside. The moulds are in plaster, and of two types, for the upper and lower sides of the lamps. The subjects are not unusual. M. Denian is preparing a monograph on his discovery. (P. MONCEAUX, *B. Soc. Ant. Fr.* 1906, pp. 122-123.)

UPPENNA. — Christian Inscriptions. — On the site of the Christian basilica four kilometers south of Uppenna, were found the following four inscriptions, published in *N. Bull. Arch. Crist.* 1906, pp. 175-178, by O. MARUCCHI. The first is in mosaic and surrounds a cross with a lamb and palm on either side: *Hec sunt nomina martirum Petrus | Paulus Saturninus presbyter | idem (a number of names follow) passi die | nonas Augustas Depositi VI idus Nobembres Gloria in esce[lsis Deo et in tera pax | omnibus*. It is a record of relics rather than of the actual burial of martyrs. The second is fragmentary, inscribed on a wall: *. . . tatis . suae . beatissimis . martyribus*. The third and fourth refer to local bishops: *Honor[us] ep[iscop]us | vixit annis XC | Depositus sub | die VIII icus | Augustas, and Balerio[us] ep[iscop]us vixit | annis LXXXII | Depositus | die VIII Kal | Octobres*. Three other epitaphs of less interest are recorded.

UNITED STATES

CASSONE PANELS IN AMERICAN COLLECTIONS.—The publication of cassone panels by WILLIAM RANKIN and F. J. MATHER begins in *Burl. Mag.* IX, 1906, pp. 288–291, with a catalogue of the panels and salvers to be published, and a description and reproduction of the best of the series, the Botticelli “Lucretia,” formerly in the Ashburnham collection, now in the possession of Mrs. Gardner in Boston. The action takes place in an open piazza surrounded by colonades adorned with statues and sculptured scenes. In the colonade to the left, Tarquin threatens Lucretia with his sword, and in that to the right she is seen staggering forth from the palace. The central scene shows her lying on a couch in death, with Roman warriors swearing vengeance around her. Mather dates the panel about 1500. *Ibid.* X, pp. 67–68, the two panels by Pesellino in Mrs. Gardner’s collection are the subject of a description based on Weisbach’s “Francesco Pesellino und die Romantik der Renaissance.” The panels depict the six Petrarchan “Triumphs”; Love, Charity, and Death on one, and Fame, Time, and Eternity on the other. There is reason to suppose that they are copies of actual pageants. The panels date from slightly before 1450.

BOSTON.—**Acquisitions of the Museum of Fine Arts.**—The Boston museum has recently acquired from the Ross Gift the “Apotheosis of a Poet” by G. B. Tiepolo and the “Portrait of Arnauld d’Andilly” by Philippe de Champaigne. (*B. Mus. F. A.* IV, 1906, pp. 35–36; 2 figs.)

CAMBRIDGE.—**Acquisitions of the Germanic Museum.**—The King of Saxony has presented to the Germanic Museum a cast of the pulpit in the church of Wechselburg, Saxony, an important example of German Romanesque work of the early thirteenth century. The Museum has bought casts of the large Crucifixion in the same church, and of the portal of the Cathedral of Augsburg. With these large pieces in place the available space in the Museum is entirely occupied, and the need of a new building becomes increasingly apparent. (*Boston Evening Transcript*, Dec. 29, 1906.)

NEW YORK.—**THE METROPOLITAN MUSEUM.**—**Recent Additions.**—Among the paintings recently acquired by gift or purchase are the following: a “Portrait of a Man” by Hans Holbein (Fig. 12), dated 1517, and possibly representing the painter’s brother, Ambrose (*B. Metr. Mus.* I, 1906, pp. 152–153; fig.; *Burl. Mag.* X, 1906, pp. 52–53; plate); a “Neptune” by Van Dyck, formerly ascribed to Rubens (*B. Metr. Mus.* I, 1906, p. 153). In *B. Metr. Mus.* I, 1906, pp. 164–165, R. E. F. describes: (1) A Madonna and Child, attributed to Pisanello, but more probably an example of the early Milanese school, and possibly not purely Italian; (2) A Madonna and Child, enthroned between St. John the Baptist and St. John the Evangelist by Francesco Pesellino. It shows strongly the influence of Masaccio. (3) A small picture by Giovanni di Paolo, representing blessed souls received by angels in Paradise. It is an exceedingly good example of his work, and like the similar painting in Siena, shows the influence of Fra Angelico. *Ibid.* pp. 162–163, R. E. F. discusses briefly the value of Rembrandt’s Sybil, recently loaned to the Museum by Mr. Theodore Davis. A number of drawings of the Italian, Flemish, Dutch, French, and English Schools

have been recently added. Noteworthy are a drawing by Rembrandt, representing Tobias and Sara delivered from Asmodeus, and one by Jacob Jordaens, of which the subject is not clear, though it may be the Sacrifice



FIGURE 12.—PORTRAIT BY HOLBEIN, METROPOLITAN MUSEUM, NEW YORK.

at Lystra. Both are characteristic works. (*Ibid.* pp. 160-162; 2 figs.) A recent purchase includes four excellent specimens of gargoyles of the French Gothic period. Two are lions, one a variety of griffin, and the

fourth seems to be a combination of ape and devil. (M. McL., *Ibid.* 1906, pp. 165-166.)

A Collection of Carved Wood-work.—The Metropolitan Museum has recently placed on exhibition an important collection of carved wood-work and furniture, divided into four groups, Gothic, Renaissance, German Renaissance, and French eighteenth century. The Gothic group includes buffets, chest fronts, a painted reredos and Pietà, a double choir-stall, and ten statues on pedestals and brackets. These latter works are of special interest from their beauty and excellent preservation. In the Renaissance groups are French cabinets and chests, two Italian marriage coffers, and two large German cabinets. The later French group includes eight pilaster fronts from designs by Salembier, formerly in the Lelong Collection, the gift of Mr. J. P. Morgan, and three large Louis XIV panels of French oak, formerly in the Bibliothèque Royal. (*B. Metr. Mus.* I, 1906, pp. 127-128.)

Flemish Tapestries.—In *B. Metr. Mus.* I, 1906, pp. 140-142 (fig.), C. H. describes briefly five large Brussels tapestries of the middle of the seventeenth century with scenes from the story of Antony and Cleopatra. It is known that Rubens furnished cartoons for tapestries on this subject, and these pieces bear evidence of being from his designs. They were formerly in the possession of the Barberini family, and later belonged to King Ludwig of Bavaria. With other tapestries they were bequeathed to the Museum in 1892 by Mrs. Elizabeth U. Coles in memory of her son.

Persian Enamelled Panels.—Three fine panels consisting of 112 enamelled tiles have been bought by the Metropolitan Museum. They were made under Shah Abbas I (1587-1628). They represent scenes of festivity in the open air, and in two of them Persian ladies receive men in European dress. While the style shows Chinese influence, the sentiment is clearly Persian, and drawn from the court life of the period. (*B. B., B. Metr. Mus.* I, 1906, pp. 139-140; 3 figs.)

PHILADELPHIA.—**Proposal for a Museum of Art.**—Three well-known collectors of Philadelphia, J. C. Johnson, W. M. Elkins, and P. A. B. Widener, have offered their galleries to the city on condition that a museum be built to receive them. All three collections contain works both of the Renaissance and of modern schools, the Johnson paintings being well known, and the Widener collection important for its Renaissance sculptures. (*Chron. Arts*, 1906, p. 327.)

New Pictures in the Johnson Collection.—Recent additions to the Johnson collection are described by F. J. MATHER in *Burl. Mag.* IX, 1906, pp. 351-363. The earliest is an "Annunciation" in the style of Taddeo Gaddi which Mather attributes to Michelino. Another attribution is that of an unfinished panel of "Adam and Eve with their two Sons," to Fra Bartolommeo. Siena is represented by a predella with a Pietà and saints, by Bartolo di Fredi. A "Madonna and Child" by Vincenzo Foppa and a "Madonna with Donors" by Andrea Salario are already known. The best of the Italian additions to the collection is a signed "Madonna and Child" by Giovanni Bellini with the emaciated hands and artless attitude of the Child which is seen in Dr. Frizzoni's Madonna. The picture is much repainted. Of the Spanish School there is a dramatic "Crucifixion" by El Greco and two companion portraits by Goya, long separated, of the tragedian Maiquez and his wife. Among the northern schools noteworthy additions

are an unidentified "Adoration of the Magi," the "Haybarn" (a peasant cutting hay in a barn, with his wife and boy near by), remarkable for its technical excellence in view of the fact that the signature "G. Metsu, 1648," shows that Metsu was only eighteen years old when he painted the picture; a "Crucifixion" attributed to Bartholomaeus Bruyn, and a male portrait attributed to Holbein the Younger. The well-known panel of Hubert Van Eyck, "St. Francis receiving the Stigmata," is in this article reproduced for the first time in its original form, a recent cleaning having revealed a later addition above. ROGER FRY (*ibid.* p. 363) adds a note on the Bellini Madonna, dating it about 1460, and pointing out that the flaking off of paint shows that the sky had been altered by the painter to suit the temper of the picture, from a pure blue to a dull indigo and orange-gray. H. P. HORNE (*ibid.* pp. 425-426) calls attention to an item in the deed of dissolution of partnership between Fra Bartolommeo and Mariotto Albertinelli, dated Jan. 5, 1512, which mentions "a little picture sketched out by the hand of Fra Bartolommeo in which is an Adam seated and an Eve standing upright, nearly half a braccio [in height]." This agrees with the height (12 in.) of Mr. Johnson's "Adam and Eve" (a braccio being about 23 in.), determines the date, and confirms Mather's attribution. C. RICKETTS (*ibid.* p. 426) believes that the "St. Francis receiving the Stigmata" is a copy of the Hubert Van Eyck in Turin, and that the Holbein portrait is a modern forgery. These criticisms are answered by MATHER, *ibid.* X, 1906, p. 138.

AMERICAN ARCHAEOLOGY

THE INTERNATIONAL CONGRESS OF AMERICANISTS. —

The fifteenth Congress of Americanists was held Sept. 10-15, 1906, at Quebec, Canada, under the Presidency of Dr. Robert Bell.

Among the papers presented were the following, dealing with the archaeological aspects of research in America. The numbers given correspond to those prefixed to the papers in the programme of the meetings. — (1) Rev. A. E. JONES, S.J., Archiviste, Montreal: 'The Topography of Huronia. Identification of the Sites of Huron and Petun Villages, at the Time of the Recollet and Jesuit Missions, 1615-50.' The author has made a study in detail of the topography of the Lake Simcoe-Georgian Bay territory of Ontario, drained by the Severn River. — (12) FRANZ BOAS, New York: 'Ethnological Problems in Canada.' As an aid to their solution "archaeological investigation is required in order to determine the ancient distribution of types of culture." Such inquiry is especially necessary in the extreme northwestern Arctic region for fixing the influence of the Indian and Asiatic cultures upon the western Eskimo. There is need also of a study of the prehistoric culture of the northern part of the north Pacific coast, and an investigation of the limits in this direction of the distribution of pottery. — (16) WALTER HOUGH, Washington: 'Distribution of the Ancient Population on the Gila-Salt River in New Mexico and Arizona.' The paper discusses the pueblos, caves, and cliff-dwellings of the southern slope of the Pueblo Region, so-called, with special reference to the work of the Gates Expedition under the auspices of the United States National Museum at Washington. — (52) LEOPOLDO BATRES, City of Mexico: 'Excavations in Teotihuacan.' The paper was an account

of the excavations undertaken in 1905 by the author under the initiative of General President Diaz. The work upon the "Pyramid of the Sun," and the stairways, walls, sculptures, and human remains from this pyramid were described. — (88) EDWARD SELER, Berlin: 'Two Specimens from the Collection Sologuren, Oaxaca.' — (69) 'On the Monuments of Huilocintla, Vera Cruz.' — (70) 'Studies in the Ruins of Yucatan.' — (73) 'On the Reliefs of the Temple of Tepoztlan in the State of Morelos.' Illustrations of landscapes, ruins, and reliefs, including some representations of acts of self-torture, were shown by Dr. Seler, who was on his way to Mexico to pursue further explorations. — (49) W. LEHMANN, Berlin: 'Die Altmexicanischen Mosaiken des Berliner Museums für Völkerkunde.' Read by Dr. Seler. — (56) Miss A. BRETON, England: 'A Note on Xochicalco.' — (62) 'The Wall-Paintings at Chichen Itza.' The papers were read and the reproductions of the paintings were exhibited by Dr. A. M. Tozzer of Harvard University. These reproductions, works both of skill and understanding, are now the property of the Peabody Museum at Cambridge, Mass. — (13) ALFRED M. TOZZER, Cambridge: 'Some Survivals of Ancient Forms of Culture among the Mayas of Yucatan and the Lacandonnes of Chiapas.' The modern beliefs and customs in connection with certain vases, parts of vases, and figures, are clearly survivals of those mentioned by early travellers, and shed light on the part played by such objects in prehistoric times. — (51) GEORGE B. GORDON, Philadelphia: 'The Serpent Motive in the Ancient Art of Central America and of India.' — (36) GEORGE GRANT MACCURDY, New Haven: 'The Armadillo in the Ancient Art of Chiriqui.' Both of these papers treated of the conventionalization of the representation of a typical animal; the progress from the realistic and obvious to the simplified and non-suggestive forms was in general assumed. — (68) LEÓN LEJEAL and ERIC BOMAN, Paris: 'La Question Calchaquie.' Read by the former, the delegate of the French Government to the Congress. This paper was a long discussion leading to the conclusion that the common assumption of the independent origin of the Argentine Calchaqui culture is less likely to be true than the theory that this civilization is closely connected with that known as the "Ando-Peruvian." — (10) ALPHONSE GAGNON, Quebec: 'Origine de la Civilisation de l'Amérique Précolombienne.' The author saw influences at work in this civilization which might be referred to India or to Chaldaea. — (17) ALES HRDLICKA, Washington: 'A Résumé, from the Standpoint of Physical Anthropology of the Various Skeletal Remains that suggest, or are claimed to represent an Early Man on this Continent.' A clear exposition, but quite negative in its presentation of any conclusive evidence of man's presence in America in glacial or pre-glacial times. The skull discovered in the autumn of 1906 in the Valley of the Missouri River, which is claimed to represent a very early stage in cranial development, was of course unknown to Dr. Hrdlicka. (45) GEORGE L. KUNZ, New York: 'On the Heber P. Bishop Collection of Jade and its Catalogue.' The paper (read by Dr. C. Peabody) also considered the question of the identity of jade and "chalchihuitl" in the Pueblo, Mexican, and Central American provinces. Among the publications distributed at the Congress special mention may be made of the Archaeological Report of Ontario for 1905 compiled under the direction of Mr. DAVID BOYLE of the Provincial Museum at Toronto. It contains a note-

worthy article by Mr. W. J. WURTEMBERG on 'Bone and Horn Harpoon Heads of the Ontario Indians.' These furnish interesting comparisons with the well-known reindeer and stag-horn harpoons of the late palaeolithic and transitional periods in European prehistoric archaeology. The next meeting of the Congress is expected to take place in Vienna in 1908. (CHARLES PEABODY.)

DOUGLAS COUNTY, NEBRASKA.—Remains of Primitive Man.—Excavations by Mr. R. F. Gilder in a burial mound on a hill rising above the Missouri River in Douglas County, Nebraska, have brought to light very early human remains. The discoveries are discussed in *Putnam's Monthly*, January, 1907, by R. F. GILDER (pp. 407-409), H. B. WARD (pp. 410-413), and E. H. BARBOUR (pp. 413-415, 502-503). Before Nov. 17, 1906, portions of nine crania and skeletons were discovered, five being at a lower level and four at a higher. The cross-section of the mound shows: (1) vegetable mould, depth 6 in.; (2) loess, depth 3 ft. 6 in. in the middle; (3) earth and ashes, depth 4 ft. 5 in.; (4) loess, being the formation of the top of the hill on which the mound stands. The more primitive remains were found in this stratum. Professor Ward says: "All in all the skeletons of the lower layer show many points in common with primitive types of the human race. . . . The skulls of the upper layer are very likely from Indian tribes . . . but they cannot, without undue violence, be thrown into the same group with those of the lower layer." At the end of his postscript (p. 503) Professor Barbour writes: "there need be no hesitancy in pronouncing this Glacial or Loess Man." This discovery is also discussed in the *Century Magazine*, January, 1907, pp. 371-375, by H. F. OSBORN. The type of cranium of the "Nebraska Man" is more recent by far than that of Neanderthal or possibly than that of the early neolithic man in Europe. It is certainly very primitive however, and "tends to increase, rather than diminish the probability of the early advent of Man in America." See also *Am. Anthr.*, VIII, 1906, p. 734, *Science*, Oct. 27, 1906, the *Omaha World-Herald*, Oct. 21, 1906. Professor Ward also presented the subject to the American Anthropological Association at its meeting in New York, Dec. 31, 1906.

GREEN LAKE, MINNESOTA.—Excavations of a Mound.—In *Rec. Past*, V, 1906, pp. 271-281 (12 figs.), HORATIO GATES describes a group of mounds near Green Lake, Minnesota, and the excavation of one of them. In the centre were remains of a skeleton. The body had apparently been laid due north and south, with the face to the east. Some remains of stone weapons and fragments of coarse pottery were also found.

JALAPA, VERA CRUZ.—An Ancient Megalith.—In *Am. Anthr.*, VIII, 1906, pp. 633-639 (plate), J. WALTER FEWKES describes an ancient megalith now in Jalapa, Vera Cruz, Mexico, but perhaps originally from Tuxpan. On it are carved two figures, one representing a priest performing a rite of blood-letting from the tongue, the other a zoöomorphic personation of a supernatural being. Both represent the same god, for the priest is impersonating the great god, Quetzalcoatl.

MONTEZUMA, ILLINOIS.—The McEvers Mounds.—In *Rec. Past*, VI, 1907, pp. 21-27 (2 figs.), CLARA KERN BAYLISS describes the excavation of eight mounds near Montezuma, Pike County, Illinois. No. 1 was 24 ft. high and 130 ft. in diameter. In Nos. 1 and 5 were found

remains of large wooden cists 15 ft. by 7 ft. by 20 in. and 14 ft. by 12 ft. by 2½ ft. respectively, built on the original surface of the ground. On a portion of the floor of the cist of No. 1 lay 1259 leaf-shaped blades of chert, and upon this a burial had been made. Other promiscuous burials in the same cist were accompanied by numerous bone perforators. The cist in No. 5 contained few objects. In all the mounds human remains were found, sometimes accompanied by shells, bone implements, and potsherds. Secondary burial is suggested as accounting for the bundled and disconnected remains found in these mounds. (See also *A.J.A.* IX, 1905, p. 388.)

PAJARITO PARK.—*The Cliff-dwellings.*—The ruins in Pajarito Park (see *supra*, pp. 42-46) are also briefly described, and their growing accessibility emphasized by H. H. HARRIS in *Rec. Past*, V, 1906, pp. 291-295 (4 figs.).

ROSS COUNTY, OHIO.—*A Prehistoric Village.*—In *Rec. Past*, V, 1906, pp. 303-313, 342-352 (18 figs.), WILLIAM C. MILLS describes in detail the results of three campaigns in the Baum Prehistoric Village, near Bourneville, Ross County, Ohio. The excavations brought to light 49 tepee sites, 127 burials, and 234 subterranean storehouses, which were also used as refuse pits. The burials of each family were made close to its tepee, and in general the bodies were simply placed in open graves with their implements and ornaments. The people of the village were agricultural, but secured the meat by hunting, as was shown by the great number of bones from deer and wild turkeys. The culture is essentially identical with that found at Gartner Village on the Scioto, and at Fort Ancient on the Miami. The presence of copper, ocean shells, and mica shows the existence of inter-tribal trade. Nothing was found showing acquaintance with Europeans.

ABBREVIATIONS

Abb.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Ant.*: American Antiquarian. *Am. Anthr.*: American Anthropologist. *Am. Archt.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Anz. Schw. Alt.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Athen. Abt.

Beitr. Assy.: Beiträge zur Assyriologie. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Art.*: Bollettino d' Arte. *Boll. Num.*: Bollettino di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B. S. A.*: Annual of the British School at Athens. *B. S. R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.*: Bulletin de Correspondance Hellénique. *B. Hist. Lyon.*: Bulletin historique du Diocèse de Lyon. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne.*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bollettino di Archeologia e Storia Dalmata. *B. Com. Rom.*: Bollettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bollettino di Archeologia Cristiana. *B. Pal. It.*: Bollettino di Paleontologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts.: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.*: Corpus Inscriptionum Atticarum. *C. I. G.*: Corpus Inscriptionum Graecarum. *C. I. L.*: Corpus Inscriptionum Latinarum. *C. I. S.*: Corpus Inscriptionum Semiticarum.

Ἐφ. Ἀρχ.: Ἐφημερίς Ἀρχαιολογική. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

Fundb. Schwab.: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A.: Gazette des Beaux-Arts. *G. D. I.*: Sammlung der griechischen Dialekt-Inschriften.

I. G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A. J. A.* IX, 1905, pp. 96-97). *I. G. A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graecae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Literatur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J. A. O. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. B. Archaeol.*:

Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J. H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: Δελτίον Ἑφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens). *J. T. Vict. Inst.*: Journal of Transactions of the Victoria Institute. *Kb. Gesamtmtver.*: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Klio*: Klio: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

Mél. Arch. Hist.: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palestina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto, N. Bull. Arch. Crist.: Nuova Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Luz*: Ex. Oriente Lux.

Pal. Ex. Fund.: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά*: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

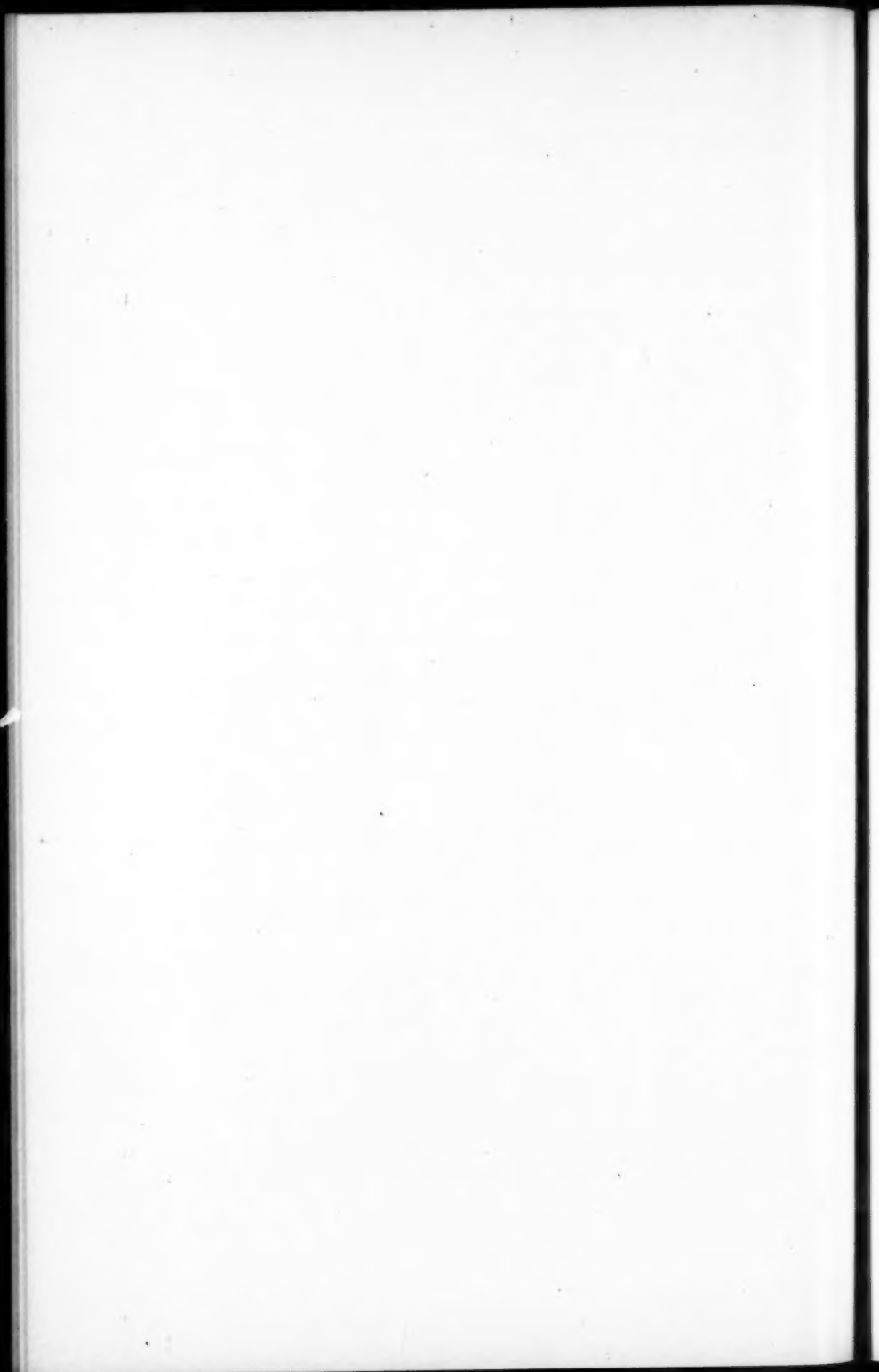
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Sächs. Ges.: Sächsische Gesellschaft (Leipzig). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Voss. Ztg.: Vossische Zeitung.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.



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